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* * * "THE * * *

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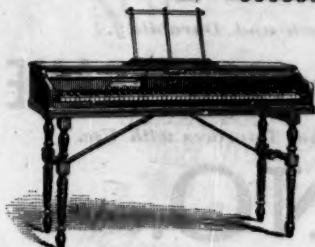
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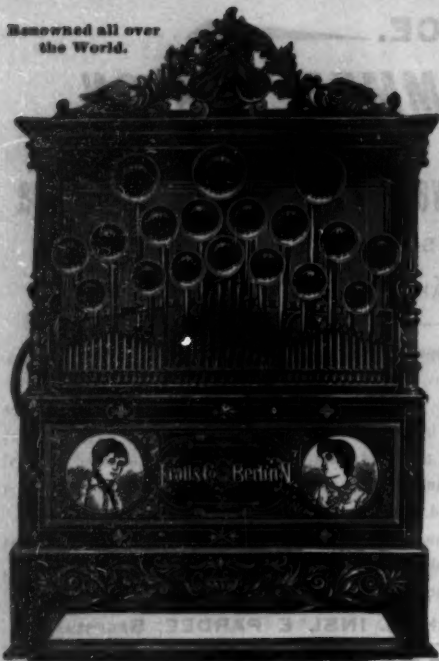
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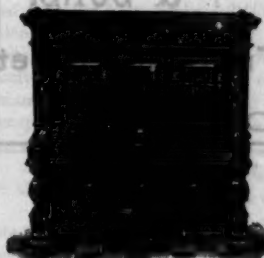
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NEW YORK, SATURDAY, JULY 1, 1893.

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WITH sincere regret we announce the death of the mother of our European editor, Mr. Otto Florsheim.

IN another department of this issue may be found an advertisement referring to a prosperous conservatory. Those interested in such matters would do well to read the same.

IN our next issue we shall print a complete account of the meeting of the New York M. T. A. at Rochester, which occurred at Rochester June 27, 28 and 29. The programs have already appeared in these columns several weeks ago.

AS we announced in the trade department of our last issue, this number of THE MUSICAL COURIER appears July 1, combining in itself the issues which would, under ordinary circumstances, fall on June 28 and July 5. Saturday, Sunday, Monday and Tuesday being holidays we are compelled to merge the two issues.

A REMARKABLE legal decision respecting pupils' fees was given in England the other week. A young working man with a good voice joined a free singing class in Manchester and gave such promise that he asked the teacher to take him as a private pupil and prepare him for the operatic stage. Having no means to pay for the lessons, the youth undertook on obtaining an appointment to reimburse his master out of his professional earnings. The arrange-

ment was made and carried out with the full knowledge of the young man's father, an elder brother also assenting. On these terms he received lessons weekly for upward of a year. When sufficiently advanced, the teacher recommended him to a manager, who at once engaged him; he has been singing in this gentleman's opera company ever since, and has been in receipt of a regular and increasing salary. When he obtained his appointment his indebtedness to his teacher, who had thoroughly done his duty by him, and put him in the way of earning his living, amounted to \$85; in the course of two years (then being of age) he reduced this by small instalments to some \$60. He then refused to pay any more, and on a writ being issued pleaded infancy. The judge directed the jury to find for the defendant on the ground that lessons in music are no necessities for a young man in a fustian cutter's shop.

THE following letter about a subject we wrote of but recently is singularly interesting:

WILMINGTON, Del., June 19, 1893.

To the Editors The Musical Courier:

SIRS—In a recent issue you invite communications on the subject of piano playing and paralysis. Kindly permit me to make the following remarks on the subject:

PIANO PLAYING AND PARALYSIS.

1. Light gymnastics are conceded to be the best preventive of paralysis, in partial affliction even a cure.

2. Piano playing under any good "method" is one of the very best systems of "light gymnastics" devisable, calling as it does into play more of the unimportant and usually unused muscles than any other occupation whatsoever, in addition to the demand it makes for a generally good muscular organization.

This would seem to account for the pianist's immunity from paralysis.

W. B.

P. S.—Kindly publish this "note" anonymously if you think it deserves space. It has been my pleasure for years to devote time both to athletics and piano playing. On the subject from this standpoint I don't believe more could be said in a book, unless it were crowded with anatomical demonstrations and technicalities.

Yours truly,

* * *

IT is now known that the band of the Garde Republicaine, of Paris, will not be at the World's Fair. This decision has been arrived at in an interview between General Saussier, Governor of the Paris military forces, and Colonel Mercier, of the Garde. The Exposition authorities had proposed to contribute to the expense of the trip of the band by allowing to the artists who compose it an individual daily allowance, but Colonel Mercier could not accept the subvention and General Saussier was of the same opinion. The decision not to come to the United States has been ratified by the minister for war.

The "Temps" says that it is the conditions surrounding the agreement to come that have caused the bother. Generally the band's expenses are paid by the society or the government whose guests the musicians are. The conditions of the trip are known beforehand. An agreement of this nature was drawn up between the band and the American representative, and called for high indemnities for the leader and his men.

"Only, we are assured, the American representative had not received full powers to treat, and the propositions he made have not been favorably received by his senders, who have found them too onerous. In this state of affairs Colonel Mercier referred the whole thing to General Saussier, who has taken the decision above referred to."

A BARITONE who was famed throughout France at one time has lately passed away. Reference is made to Ismaël, whose proper name was Jean Vital Jammes. He was born in Agen, and as a child was a peripatetic singer. He then became a chorister, and eventually was in demand among the small traveling troupes.

His voice was magnificent, and he possessed a remarkable dramatic temperament. At the end of 1862 Carvalho engaged him for the Théâtre Lyrique, at which he created several characters, notably in "Mireille," "La Fiancée d'Abydos" (by Barthe), "Les Joyeuses Commères" (by Nicolai), "Cardillac" (by Dautresme), and Verdi's "Macbeth." He made a sensation in "Rigoletto."

In 1868 Ismaël quitted Paris, but after the war returned and was seen at the Opéra Comique in Flotow's "Ombre," where he exhibited much talent as a singer and as an exquisite comedian. He also

was cast in "Le Médecin malgré lui" and in Delibes' first opéra comique "Le Roi l'a dit."

A throat affection forced him to quit the stage at this period, and he was appointed professor of opera at the Paris Conservatory, where he remained until 1879. At this time, after an appearance at the Renaissance in "La Jolie Persane," by Lecocq, and in the "Tzigane" of Strauss and Victor Wilder, he left Paris and took up his residence at Marseilles, where he devoted himself exclusively to teaching singing. He was seventy years old when he died.

FELIX WEINGARTNER will not take the position of conductor of the Boston Symphony Orchestra, so Manager C. A. Ellis says. Boston had better devote its energies toward getting a music hall first. What it should do is to build an opera house, and then who could dare to question its supremacy as the first musical city of the nation?

HEBREW MUSIC.

AT a late meeting of the London Musical Association at the Royal Academy of Music (says the London "Musical News") the Rev. Francis L. Cohen read an erudite paper on the "Ancient Musical Traditions of the Synagogue." The lecturer said that the Jewish nature, ever since the days when the Temple of the Hebrew capital stood pre-eminent for its elaborate and highly organized musical service, had had an affection for melody; and there was no lack of continuous contemporary testimony in Hebrew literature to bear witness to the delight with which the Jew associated his daily worship and literary exercises with some form of vocal tunefulness.

As tradition required the celebrant to utter with the singing voice every word he recited, the chants which had been handed down were very numerous. From the period of the compilation of the Psalms the Jew had always been exhorted to devote his highest musical attainments to the service of the Sanctuary. From an early date it had been found expedient to employ a professional precentor. Down to to-day there had been a sequence of specialists in Hebrew melody. In brief, there was incontestable external evidence for the antiquity of some portion of the Jewish worship music. The precentor had to devote considerable time to learning by heart the chant melodies of the chapters he had to read, as all marks in the text for public reading were omitted.

The cantillation no doubt existed in a highly developed form long before any notation for it was invented. The accents themselves, the mere dots and strokes, were probably evolved by the Masoretic school of Tiberias, about the seventh century. In appearance and employment they somewhat resembled the pneumes found in the ancient Gregorian ritual books. Their functions, however, were much more complex. They marked the tone syllables of each word, indicated a most delicately shaded syntactical punctuation, and denoted a chant which with scrupulous fidelity designated the mutual relation of the words of the text. The signs, some thirty in number, formed a notation at once sufficient to answer every need of the grammarian and the student of the cantillation.

Analytical examination of these chants indicated that they had been founded upon the same Asiatic systems as the Greek music of the same age. They nearly all were in scale forms, known to musical students as Æolian, the Mixo-Lydian modes, &c., and good evidence could be adduced in favor of the obscure headings of the Psalms, being simply the names of the form of chant or scale or mode in which the psalm was to be chanted. If this were so, it followed that the Psalms used to be chanted in the temple in a form tonally parallel to the plainsong of the Western Church, and still more to the antiphons of the Byzantine Greeks. When scriptural passages were quoted in the synagogical ritual it was customary to utter them with appropriate cantillation, and the precentor intoned them with a liberal embellishment of the ornaments ever favored in oriental melody. Thus in course of time a florid form of recitative became developed. The melodic essentials of the passage which were reserved for certain particular portions of the text were traditionally fixed.

In the subsequent discussion, in answer to questions asked by Sir John Stainer, who occupied the chair, the lecturer said that the reason of the Semitic music having been discarded by the Gentiles was, he thought, owing to the hatred with which everything

connected with the Jew came to be regarded, and that the early Christians adopted the Pagan music.

The value and interest of the paper was greatly enhanced by a number of examples of ancient Jewish music used in synagogical worship being sung with remarkable skill by Mrs. Cohen, herself a daughter of one of the most eminent Hazanim of the day, and consequently peculiarly competent to illustrate the characteristic manner of performance. It may be added that the essential progressions of the cantillation follow the natural rise and fall of the voice, florid turns or passages of an emotional character being freely introduced as suggested by the words of the text.

RUBINSTEIN'S "KINDER DER HAIDE."

THE critic of the Berlin "Courier," "O. E.," describes this opera of Rubinstein as one of the best and most effective dramatic works of the master. The text is taken from Carl Beck's "Janko." The hero, "Wanja," deserts the Gypsy "Isbrana" for the fair haired "Maria," whom he has rescued from great danger. She marries him, although she is in love with "Count Waldemar." The count pursues her with his attentions after her marriage, and is discovered and slain by "Wanja." "Isbrana," who never ceases to love "Wanja," and who displays great nobility and generosity of soul, hovers over the story, a figure foreboding evil.

The music holds the interest of the audience, especially in the first three acts, the fourth showing a falling off in the composer's inspirations. Several lieder-like numbers, Maria's first air and Wanja's "Mit mir ziehst du dahin!" in the second act are delightful for their melody and naturalness. The ensembles produced great effect; the finale of the second act, by its clearness of construction and expressive characterization, is the best number in the work. In this finale and the preceding "Marriage Song," skillful use is made of the Gypsy style and its striking local color, but Rubinstein's artistic feeling has kept him from exaggerating this feature. The performance was excellent, but the composer would not appear in response to the calls of the public.

AN INDISCREET IMPRESSARIO.

IMPRESSARIO Schumann has published a book, "Les Étoiles en Voyage," in which he tells lots of stories about his experiences. He relates that Patti, whom he had announced to appear at Bucharest, declared she would not go in a snow storm, although the theatre had been engaged. Schumann wired his Bucharest agent to telegraph to Vienna a message as follows: "The Italian and Roumanian Nobility prepare a grand reception for Patti. The ministry will be represented. Sleighs, torches, music. Send hour of arrival." Patti at once changed her mind. At the Bucharest station she was met by sixty gentlemen in full dress with torches blazing, banners waving, flowers in heaps, and bands playing. "In the name of the nobility I welcome you," said a venerable old man in Italian. Patti was escorted in triumph to her hotel. While the shouts of applause were still sounding, Schumann asked his agent to come to his room and talk things over. "Impossible!" cried the latter, "the beggars will walk off with my coats on their backs. I've got every chimney sweeper and road mender in Bucharest here for 2 frs. a head, but the coats I have hired for 5 frs. apiece, while the white ties and gloves cost 320 frs."

At Barcelona Patti and Nicolini were badly received; she was going to run away, when the ingenious Schumann again came forward. He got a very mixed lot of the visiting cards of prominent persons, and wrote in all haste, "Alla prima cantatrice del mondo." "Rossignol, ne pars pas." "Where are the police!" "Die Patti auspeifen, heisst Gott beleidigen!" "I blush to be a Spaniard." "Patti Aboo." "Bully for you!" and so on to suit the nationality of the supposed sender of the card. Patti was tickled to death, and said, "I will call on all these distinguished persons and leave my card, 'Adelina Patti avec ses remerciements.'" Here again poor Schumann saw trouble ahead. But again he rose equal to the occasion. He published in the papers her warmest thanks to all her friends, and thus for a time pacified her. Then after the next performance, as she was behind the scenes, two lacqueys in gold laced liveries appeared and handed a book bound in velvet on a cushion of white satin. On the first page in Gothic characters of gold were the words:

"The Spanish aristocracy, lamenting the scandal of last evening, presents to Madame Patti, the Queen

of Song, the first singer of the world, their deepest sympathy and highest admiration." Then followed a long list of noble names which had been signed by choristers, ballet girls, carpenters, scene painters and supers. The crabbéd signature of a Duke, six times Grandee of Spain, was the work of that important functionary, the doorkeeper, who, as Schumann cannot help saying, if he could not be said "porter le cordon" at all events knew how "tirer le cordon." The precious volume is now treasured in Patti's Castle of Craig y nos.

A GOOD IDEA.

MR. CHARLES KAISER, the tenor singer, sends us the following excellent ideas on the subject of a "Singers' Guild," which should be read carefully by vocalists interested in such an idea. Here is what Mr. Kaiser said:

A "Singers' Guild" would be of great value to both the singers and the musical public. By organizing they could protect their mutual and personal interests and by the union of the best material in "Greater New York" the public could be introduced to real, artistic choral work.

The principal branches of such a union would have to be completely separated in the executive, that there would be no "Poo-Bah" or Caesar. The branches would be briefly as follows:

1. Protective Union.
2. Agency.
3. Assurance.
4. Membership.
5. Concerts.
6. Social Intercourse (Club house).
7. Library.

These I will speak of later.

The presidents or chiefs of these departments, with the president, vice-president, treasurer and secretary, would form the executive board. (As instrumentalists' Union.)

1. Protective Union: Establishment of relative minimum rates for church, synagogue, concert and theatrical work. An able attorney to protect the members against non-paying managers, churches, &c.

Vacations in summer at the singer's expense for churches, &c., breaking contracts without cause and such protection as the instrumentalists have secured, preventing underbidding, singing without pay or even asked to buy fifty to 100 tickets (which singer can dispose of) or singing, later after a firm basis has been laid and the number of membership allows, with non-unionists.

2. Agency. Having a blackboard or book and all singers (members) open for engagement clearly marked for everyone's inspection. No favorites, and everyone as much chance as possible to get engagements. Contracts made through the agency to be protected by the attorney. The fees or percentage to go the society. In time persons seeking singers would apply there only.

3. Assurance. Possibly on the plan of the Actors' Fund, or Teachers' Fund of the Public Schools, or German Bühne Genossenschaft. (Not obligatory.)

4. Membership. Through examinations the establishment of classes.

1. Soloists. Good voices, and able to use artistic and sight readers.
2. Good voices and sight readers.
3. Choristers, but readers.
4. Class may be associate members.

All able to pass into higher class by passing examination.

This department may be the "War" department, but it is absolutely necessary for the furtherance of art and the profession. Then, good character obligatory.

First-class composers and musicians can also be made honorary members.

5. Concerts. Conductor to be elected for one year only, and not re-elected unless no competent successor to be had.

Concerts to be given "à la Philharmonic;" and funds to be either divided, or if assurance be obligatory, for that fund.

Music committee to have full charge of program (not conductor) or conductor's advice. All soloists must be members of the society, like the "American Composers' Choral Society" (Agramonte), and every one allowed to make application, committee and conductor deciding, but all to have a chance at repetitions; doing Bach's Passions with each solo different except Evangelists and other parts, as Jesus, &c.

Three grand concerts a year, Christmas, Easter and May festivals, all taking part; others with smaller numbers for cantatas of Bach, Motells, Mendelssohn, &c., to bring good things before the public.

6. Social Intercourse—Club house, as you suggested.

7. Library—We might get an exemplary library (gradually) of vocal works—old masters especially that are not to be found here.

This may be a little brief, but there is lots of room for discussion and improvement.

[Discussion is earnestly invited on this theme.—EDS. MUSICAL COURIER.]

SOUR GRAPES!

CONSTANTIN STERNBERG'S ESTIMATE OF PADEREWSKI.

PHILADELPHIA, Pa., June 23, 1893.

Editors Musical Courier:

AN experience of the strangest kind prompts me to send you the following lines concerning the late Paderewski craze.

My opinion of Mr. Paderewski has all along materially differed from those which exalted him above all things earthly and musical, and especially above his merits; but seeing what I thought to be a current of genuine, though inexplicable, enthusiasm running so uniformly in his favor, I desisted from expressing my wonderment publicly; I thought that this enthusiasm was, as usual, based upon the indorsement of the artistic fraternity, and, though utterly failing to understand their verdict, did not wish to be unnecessarily impolite. Of course I took even the most passionate, rapturous, sensational newspaper articles on this subject for a real echo of public opinion, poor, unsophisticated soul that I am!

Now think of my surprise when I find that every musician I meet—I could not meet them during the busy season—confesses to me that he "never could understand the enthusiastic nonsense that was carried on with Mr. Paderewski." When I ask them why in all the world they did not say so publicly and in time to stop it, they reply, "Oh! what's the use of kicking against a fad," or "Our people are too sensitive; they don't want to be told that they admire the wrong picture; let them go, the public be —," &c.

I gladly admit both answers as perfectly valid, but nevertheless I think that every musician who holds a position of public trust (and many of us do, as you know) should wish to have his opinion on so sensational a matter recorded, especially when this opinion stands in opposition to that of the public. This is my reason for expressing myself; and as my adverse opinion, even if it had any weight (which I know that it has not), will at this late day not interfere with Mr. Paderewski's or his speculator's business; as it will not be taken for an attempt at public enlightenment (why should I assume the business of father Time?), I trust that the ever ready, time honored, hackneyed charge of "musicians' jealousy" will not be flung at me. Indeed, I do not grudge Mr. Paderewski his two hundred millions of dollars (wasn't it something like that?); on the contrary I quite admire him for having attained the only thing he seems to all appearances to have been "after."

At this present time, however, his shekels are reaped and, I trust, safely stored; sentimental femi-ninny-ty and gushing schoolmisses have enjoyed their long carnival of hero (and hair-oh!) worship to the very end. Society recuperates from the boring task of having paid attention to music for once, their latest plaything happening to have been a musical one; summer has come; nature reasserts itself; and there is no longer any reason why I should not now enjoy the grand privilege of this free country, to express my opinion, which is: That in Mr. Paderewski's case a mountain was made of molehill, and art a subterfuge for the furtherance of the most commonplace monetary interest. Not that Mr. Paderewski wasn't a right good pianist; but he was (or is) not one iota better than a goodly number of others, native of and resident in this country, and much inferior to some of them, whereby I allude to such artists as, for instance, Joseffy. If public interest has nevertheless been centralized upon Mr. Paderewski, in a regular circus fashion, and to the palpable purpose of excluding all others, it must be ascribed to the influential power and shrewdness of those who had an interest of some (not altogether undiscoverable) sort in engineering musical history for him; an interest of a perhaps serious though not especially lofty nature.

To start with his advance advertising, the heralding of his advent was not governed by that dignity which characterized the announcement of other artists, nor was it in any way justified by the kind of success he met with prior to his arrival here.

Turning to his playing, I found Mr. Paderewski to command a fairly good technic, though by far (indeed, by very far) not the best we have heard here in recent years; in this respect (as well as in regard to the extensiveness of repertoire) D'Albert, Rosenthal, Joseffy and Rummel are head and shoulders above him. His treatment of the piano in forte or fortissimo was downright cruel at times, and in

melodic passages often of a maudlin sentimentality, morbid and always nervous. His interpretations were sorely lacking in artistic repose; they were, above all, planless, and made the impression as if he had only memorized the works and then "trusted to luck," or (as you would perhaps prefer) to the "inspiration of the moment." His style did not undergo the slightest change during the progress of his program, treating Bach, Beethoven, Schumann and Chopin entirely alike; *ad est*, none of them with due æsthetic consideration; and, to cap the climax, I found that at times he was not even free from that well-known unprecision in the two hands which is epidemic with and characteristic of amateurs. In playing works of larger scope or form his proportions in shading and his climaxes were frequently most unsatisfactory.

His playing of Bach invariably suggested to my mind the deliciously incongruous little figure of Puck with a swallowtail coat on, as it appears on the heading of our esteemed weekly friend. Even the Shakespearian quotation occurred to me; there was neither dignity nor unity, nor even earnestness in it; and as for such considerations which a little thought of the time when John Sebastian lived would have dictated, there was none. Bach sounded like a combination of Czerny and Meyer-Helmund, and Beethoven like Chopin or Jensen gone completely crazy.

These faults, though serious enough, may, however, not be irremediable, and (provided his backers and a gushing public do not prevent it) will no doubt disappear as he turns from practice to study. Smaller works, dainty trifles, he plays most exquisitely, perfectly charming; but that (a mere dessert on the menu of a musical feast) does hardly justify the one thousandth part of what was claimed for him. And what was not claimed? Heaven only knows! What a lot of twaddle, balderdash, and "old gold" gush there was in some papers which had suddenly realized their mission as promoters of the ethics of Art! (or that that subject was good enough for a consideration once in a while.) It was claimed that Mr. Paderewski had elevated the social status of artists; that he had championed the dignity of musicianship, &c., &c., and yet never has public attention been more grossly diverted from art and directed toward personality of the artist than in Mr. Paderewski's case.

As to his much mentioned "magnetism," there is no doubt that he has exercised a sort of hypnotic influence upon the American public; but I think that the glittering object employed to produce the catalepsy of common sense and rational judgment was—printer's ink.

And what has his playing taught? A great lesson! namely: that a pianist may ignore all historical and æsthetic considerations of tempi, dynamics and style in performing the works of our classic masters; that in Chopin's works he may indulge in morbid sensualism and emotional dissipation, and be lauded and praised for it by the majority of our critics (fortunately not by all). What else has his playing taught? What novelties has he introduced besides his own works, which, though respectable, place him in about the same relation to Chopin as Gade stood to Mendelssohn? How, then, has he advanced art? How?

On the other hand, where were all our most talented men and women during the Paderewski craze? where was Rummel, Joseffy, Fanny Bloomfield-Zeisler, Baermann, Sherwood, &c.? Had they all retired from the stage? or had they hid themselves away in fear of unfavorable comparison? Is it not fair to suppose rather that they found it more dignified to withdraw than to attempt the useless task of combating a social fad? (or perhaps also some other equally invincible power?) and are social fads natural products or artificial schemes? Does fashion ever comply with the laws of nature? Does it not rather violate nature about four times per annum?

Now Mr. Paderewski is probably entirely innocent of all the atrocious exaggerations that were carried on with his name, personality and merits; or perhaps (which would not be unpardonable) he may be guilty only of tacit consent; even so did Tom Cauty not raise his voice in anger when he was taken for the prince. Nevertheless the fact remains that the craze which was manufactured for him has exercised a blighting, parching influence upon our budding music culture; the artists have withdrawn, the students are confused, and the public has been amused, perhaps entertained in circus fashion, but surely not edified, and above all not instructed. Looking over the much copied favorable articles about Mr. Paderewski (the unfavorable ones were strangely ignored by the press) one cannot help seeing that the curiosity of the public has been acted upon far more than their love of music; and to stimulate this morbid curiosity methods have been employed which make dear Mr. P. T. Barnum appear like a guileless apprentice in the art of puffery. The festive dime museum man may sincerely admire this sort of thing, but don't you think that art matters ought to be kept free from it?

But that is neither here nor there. If such a thing as a pianistic contest were possible I should—to use the language of the race track, a favorite resort of some well-known music critics—bet my bottom dollar on any of the aforesaid artists against Mr. Paderewski; and if by accident or tricks I should lose my money it would nevertheless be seen that the loser of the contest was mighty little behind the winner. And this is one cardinal point I wish to emphasize,

because it has a direct bearing upon the inordinate prices charged for Mr. Paderewski's concerts.

I have information to the effect that I am voicing the sentiments of many other musicians who have for various reasons refrained from expressing themselves publicly, misplaced professional etiquette having probably been the principal one; but as I have always looked upon etiquette as upon the degenerated, dudish descendant of the grand ancestor "Ethic," I unhesitatingly set it aside and close these lines with the remark that the frequently made comparison of Mr. Paderewski with Liszt and Rubinstein is simply—absurd.

This, whatever the consequences may be, is the humble but honest opinion of Yours truly,

CONSTANTIN STERNBERG.

P. S.—If I should be taken to task for my candor I should have to defer polemics, &c., until my return from Europe next fall, for I am obliged to sail next week.

The most all embracing, succinct, comprehensive and wholly apposite answer that can be made to Mr. Sternberg's belated attack is the phrase "Sour Grapes" and all that it implies. We mean by this that Mr. Sternberg or any pianist would like to have achieved Mr. Paderewski's artistic success, Mr. Paderewski's personal success and Mr. Paderewski's financial success. If Mr. Sternberg or any pianist tells us that he or they would not, why, we simply do not believe them. C'est tout.

Mr. Paderewski's tours have elevated the standard of piano playing artistically and pecuniarily. To be sure he has killed off the mediocre pianists, but the public will pay better prices and go oftener to hear artists like Joseffy, Bloomfield-Zeisler, Rummel, Pachmann, Friedheim, Baermann, Scharwenka and others. The standard has been raised, we reiterate, and the dignity and personal value of the artist maintained by Mr. Paderewski's successes.

Mr. Sternberg's magnificent manner in disposing of the low, base, mercenary side of the pianist's art is amusing. What pianist is there who does not care to be rewarded in a substantial manner for his or her exertions? Sour grapes, sour grapes, and again sour grapes, Mr. Sternberg; and this remark applies also to the loving colleagues of Mr. Paderewski who abused him, vilified him, and altogether made themselves ridiculous in not seeing that his success was in a measure theirs. The noble band of pianists who haunt the banks of Manayunk Creek and its environs, Philadelphia, are at last being heard from, which is characteristic of the Quaker City in one point at least, *i. e.*, never being abreast of the times.

The Paderewski controversy is stale, tiresome beyond degree, and out of date. The Polish pianist could not expect to play all composers equally well, but we fancy nevertheless he played the piano sufficiently well to make his name tolerably familiar from one end of the land to the other. He is not to blame for the color of his hair, nor yet for his beautiful touch. Both were born, and the fox in Æsop's fable who tried to create an interest in himself because he had lost his tail, in a word, who wished to start a fashion in tailless foxes, is vividly recalled by Mr. Sternberg's screed. Paderewski came, played and conquered. No use now laying his success to newspaper notoriety. When he returns in the season of 1894-95 Mr. Sternberg and the enormous army of malcontents, who waited until their brother artist had sailed away, can renew their war against the unfortunate young man who happened to win the suffrages of musical or, if you prefer it, unmusical America. In the interim we cannot refrain from repeating that luscious Æsopian phrase, "Sour grapes, sour grapes."—EDS. MUSICAL COURIER.

Bernstein Holds Out.—Adolph Bernstein, who furnished the orchestra for the banquet at the Lenox Lyceum, on the occasion of the Columbian celebration last October, has refused to accept the amount allowed him by the Board of Estimate and Apportionment, and threatens to sue the city for the full amount of his claim. He says that the rate per musician for such occasions has been fixed at \$7 a man for nearly thirty years in this city, and that the Board of Estimate and Apportionment is trying to establish a new rate of \$5, which he will not recognize.

Musicians' Salaries Run Behind at the Fair.—President Alexander Bremer, of the Musical Mutual Protective Union, said, Sunday, that the members of the Thomas Orchestra, which is furnishing the official music at the Chicago World's Fair, had not received their salaries from the Fair management for three weeks.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

RAconteur

I DOUBT very much if we have in recent years witnessed such a sumptuous production as that of "Versailles," Manager Hammerstein's new ballet at the Manhattan Opera House. In this case, at least so far, the tail has swung the dog, for "Versailles" was intended to be but an incident in the opera of "The Talisman," but in reality it has relegated the opera into an inferior position and plays first fiddle in the show with a vengeance.

This ballet is imported from the Empire, London, and is by Katti Lanner, the music being by Lulli and Wenzel. One can't say much for the music, which is carpenter work pure and simple. But the stage groupings and scenic situations are extremely pretty and effective. It opens with "Spring," which symbolizes "Childhood," and then follows "Summer" (youth), "Autumn" (middle age), and "Winter" (old age). The first two are naturally the prettier, the children who dance in "Spring" being especially charming and graceful. Then follow "Flora's Maidens," "Bacchantes" (these latter attired in magenta costumes, and then Miss Clara Qualitz in a \$1,000 dress appears and dances what the house bills describe as "an original, historical, mythological, terpsichorean novelty, 'Pompeletta.'" I can't see the "historical" part of it, but I enjoyed W. W. Fuerst's music and the dancing of the muscular looking but really graceful Qualitz. The finale was captivating in its management of pose and lighting, and Vincenzo Romeo, the ballet master of the Manhattan Opera House, certainly deserved the call he received on the first night.

Now as to "The Talisman." This is the first opera that I ever heard in which I longed for the chorus to come on the stage and stay there. This is not said to depreciate the work of the principals (which, all said and done, was not of an exalted order), but because I really could take no interest in either the solo or concerted music. It was all of a pattern, and a very concerted pattern at that. Planquette is like Reginald de Koven in one thing: he cannot eclipse his early work, "The Chimes of Normandy," and neither can Mr. De Koven write anything that surpasses "Robin Hood." At least neither of these two composers has done it as yet, though they possibly may in the future.

As I wrote after the "première" last week, Planquette repeats himself, and in one of the opening choruses actually used the carillon effect which made "Les Cloches de Corneville" so popular. Of course the orchestration is piquant, and the introduction to the second act is a very pretty piece of writing. The several baritone solos, which are excellent, but of commonplace musical material, the King's first solo, which Max Freeman chanted rather than sung, are not very impressive; neither are the duos and quartets, with which the work is sprinkled throughout. "Michelette's" song, at the end of the first act, with the rattling military chorus that precedes it, is one of the bright particular moments of the opera. There is a Delibes plagiarism, but that, after all, is only of passing interest. The slow valse from the French composer's "Naila" has been levied upon rather freely.

The story of "The Talisman" is an involved one—that is, as presented in its English garb at the Manhattan Opera House. As near as I can get at it, it runs something like this: A young lady of rank, "Renée de Chavannes" by name, with her maid, while traveling find it necessary to disguise themselves as old women. During a big thunderstorm they enter the big chateau of "Georges de la Garde." They are taken for witches, but the owner of the establishment saves them from the superstitious rage of a party of peasants. "Renée" then gives "Georges" a ring which she declares is a magic talisman. Her uncle then appears with the "Chevalier de Valpincon," a suitor for her hand. This same chevalier is a conspirator against "Mme. Du Barry," the king's favorite, and seeing a pretty country girl, "Michelette" thinks that she would be a counter attraction against "Du Barry." "Nicholas," "Michelette's" lover, is tricked into enlisting in the army, and "Michelette" and "King Louis XV." meet. "Nicholas" overhears their conversation, and the poor lout is arrested for "lese majeste." "Georges de la Garde" has entered the army, thinking to advance himself. He fights a duel with the chevalier, and pleads with the king for

the release of "Nicholas." "Louis" refuses, but finally consents when he sees the talismanic ring, about which cluster memories of his boyhood's sweetheart. "Renée" marries "Georges," and the country bumpkin, who is foolish but much too good for "Michelette," marries her. Thus ends a not very eventful story, and one not particularly well told.

The English version and the possible mutilations, which the exigencies of the situation demanded, may have much to do with the weakness of the story. Certainly no care or thought of plot is shown after the second act is reached, for the ballet occurred in that act, and the action is of necessity interrupted. The scenery, principally by Arthur Voegtlin, is quite stunning, particularly the Versailles set. In the third act an electric kaleidoscope fountain, the invention of Mr. Hammerstein, is introduced. Mr. Max Freeman, who is stage manager, should see that the human figures in the middle distance of the second scene of the first act are damaging to the sense of perspective. They hopelessly destroy the illusion intended to be produced by the scenic backgrounds. The costuming throughout was beautiful. Mr. Freeman's costume being particularly noteworthy. His acting is easy, dignified and artistic. Indeed, Mr. Freeman is about the only person on the stage who looks thoroughly at home. Mr. Dunbar's "Georges" is feeble as to singing, and not very convincing as to acting. The "Nicholas" of Mr. R. F. Carroll is spoiled by too much "mugging" and slang, while the "Chevalier" of Mr. Libby suffers vocally. Nobody sang well, not even Mr. Hammerstein's new importation, Bianca Lescaut, who has the customary shrillness of the French voice intensified. Her intonation, too, is not always true. She acts with lots of spirit, but over accentuates her points. The scene between the "Chevalier" and "Michelette" is in bad taste. The English should be toned down, for it savors too much of an unspeakable bargain and sale. In the Gallic all this is more delicately done. Miss Marguerite La Mar, the "Renée," does fairly well, though she forces her voice at times. The most effective scene in the opera is the first, with its exciting thunderstorm, chorus of affrighted peasants, and the entrance of the supposed witches. "The Talisman" begins with a climax and ends without one. The chorus sings with courage, and Mr. Kerker, on whose shoulders falls the most arduous work of the evening, conducts with his usual fervor and skill. "The Talisman," renovated as to dialogue, will prove a great success. "Versailles" is already over. Mr. Hammerstein has, I hope, struck oil at last.

I have been reading Henry B. Fuller's [Stanton Page] "The Chevalier of Pensieri-Vani" again and



with delight. The story of the organ improvisation is magnificently told. While not as vividly told, Mr. Fuller's second book, "The Chatelaine of La Trinité," is almost as interesting. What an intimate

feeling this fellow has, and his style is so original! He is an American Stendhal and his music talk is full of suggestion and feeling. The chapter "Mephisto Among the Manuscripts" was reproduced in these columns. It should be read by every Mozart lover. How an American in this fag end of the century can write such books, full of culture and the leisure that comes of placid contemplation of art, is a mystery to me. I wonder very much if Mr. Fuller plays upon any instrument, and if he does isn't it the 'cello?

Some weeks ago I had a visit from Mr. V. J. Hlavatch, of St. Petersburg. He is a handsome man and the inventor of the Armoni piano, upon which some novel tonal and harmonic effects can be produced. As I didn't see the instruments I prefer to speak about Mr. Hlavatch (pronounced Glavatch) as a composer. He is, I believe, a fellow countryman of Dr. Dvorák's and has contributed some veritable curiosities to the literature of music. As a contrapuntal juggler with other men's ideas he is like one of those Eastern illusionists who make one see what is not. Who, for example, would have conceived such a novel, such a daring idea as taking Chopin's F minor etude (from the op. 25 collection) and giving it an orchestral background? This is what Mr. Hlavatch did, and I dare say some of you remember it being played in this city with the Thomas Orchestra. Miss Louise Veling (who has been studying of late with Heinrich Barth at Berlin) played the piano part, which consists of repeating the etude in question seven times. There are six variations by the orchestra, and the seventh number combines all the preceding ones into a march movement of hellishly interlaced counterpoint. One hardly knew whether to weep or laugh. The East certainly produces variationists. This was almost too much for me. I remember though it was carried out in the most audacious fashion by the composer. Arthur Mees, if I remember aright, conducted, but am not quite sure.

Mr. Hlavatch gave me three variations on the poor, unhappy and overworked Chopin D flat valse. These are very ingenious; one in particular being very clever. It sounded like the etude on the same theme that Rosenthal used when in this country.

Mr. Hlavatch is altogether quite a distinct type in musical life. He is now in Chicago.

Speaking of Rosenthal reminds me that I heard a rumor to the effect that he would visit this country next winter. I don't know how true this is. Ask Mr. Tretbar.

I give you a very funny caricature of the little Roumanian pianist kicking Heinrich Ehrlich, the most truthful critic alive, out of the room. It comes from Berlin, and the likenesses are excellent.

inence as "Von Bülow's Marie." Her booth stands in the midst of the most musical quarter of Berlin, and she has always made a point of having ready, every morning, the papers containing the best notices of the previous evening's performances for all the musicians who took part, as they passed her little establishment near the Potsdam Bridge. It was in this way that she first attracted the notice of Von Bülow, and since that time she has been brought repeatedly to the notice of the public by the attentions paid her by the famous pianist and his wife and other prominent artists. She is said to be extremely witty and well informed on a variety of subjects, and attracts a throng to her box in the concerts and theatres.

Oddly enough I had sent to me by Mr. Otto Floer-sheim a companion caricature to the Rosenthal picture. It is Von Bülow talking to his "Marie." It is quite characteristic, and I reproduce it herewith as being a pictorial commentary on the above paragraph.



Many a talented young fellow whose opus 1 attracts critical notice is spoiled irretrievably by exaggerated praise. Not so Rubin Goldmark, the young pupil of Dr. Dvorák, with the Mendelssohnian profile, and a distinguished avuncular relative. Of him Dvorák is said to have exclaimed, "There are now two Goldmarks," which is enough to turn most young composers' heads. But when I last encountered Mr. Goldmark his head was securely fastened on his shoulders, and he gave every evidence of sanity and modesty. His piano trio in D minor, and yet in MSS., is quite mature for an early work, although there are abundant evidences of youthful fire and feeling. Rather Schumannish, too, are some of the themes, and the composers' Oriental blood is very much in evidence. Warmth, color, some grace, and much that is crude and labored are all present, but the trio shows marked talent, even individuality. The last movement, which is too prolix, is full of scholarship; the young man feels his counterpoint and is joyful thereat. The slow movement is to me a little affected and labored. It sounds as if the themes were determinedly original. I like the scherzo, which is flowing, as is also the first movement. The writing throughout indicates a future mastery of form, which is eminently Goldmark-ian. The trio will be heard in concert next season.

Eugen D'Albert is big or nothing. Even when he writes in such a squeezed form as the gavotte he pulls the roof off. His D minor gavotte is as large as the side of a barn and much more beautiful. I have now before me his F sharp minor sonata, op. 10, for piano, and his second concerto for piano and orchestra, op. 12. Both are published by Bote & Bock, Berlin. Anyone who knows Brahms' beautiful F sharp minor sonata, op. 2, will know D'Albert's when the latter is inspected. Not thematically, nor yet in tonality, does this resemblance attract one, but in—what shall I call it?—*stimmung*. Close your eyes and let some one play the "Etwas ruhiger," the third theme in the first movement of the D'Albert

I cut the following from the "Tribune" last Sunday:

"Marie Rudolph is the name of the keeper of the news stand in Berlin who has lately come into prom-

work, and you will, you must, cry aloud "Brahms!" And so it goes through the movement, which is pitched high in feeling and sincerely intense. D'Albert had Grieg ("On the Mountains," op. 19, No. 1) in mind when he penned the opening theme. Beethoven hovers about the second movement with its grave harmonies; and what composers could be better studied! The introduction and fugue, which is the third movement, is a stupendous piece of music making. There is much in D'Albert that reminds me of Beethoven's last manner, his last intelligible manner. Brahms has it, and we often gulp and sneeze at the curious tasting broth the master and his vegetarian pupil ladle out to us. Yet Schumann's F sharp minor sonata still sounds young and beautiful.

The concerto is more genial, and, Franz Rummel tells me, as played by Teresa Carreño D'Albert, is quite impressive. In form not so daring as the first work in this form, its movements melt one into the other, and the heroic vein is largely prevalent. The slow movement is a gem, and Beethoven's mighty shadow is projected over the first page. In the charming dialogue twixt piano and strings the intermezzo in the Schumann concerto is faintly hinted at. A scherzo-like movement that is announced by the wood is capitally conceived and worked out. The last part is of course heaven storming. D'Albert, like Brahms, cares little for ephemeral success. He works for the morrow. Head predominates in his work at present, and a very stern, unbending intellect it is, but as to its quality there can be but one answer. Eugen D'Albert is one of the most powerful thinkers among the younger group of music makers in 1893.

Apropos of Marie, the Berlin newspaper girl, Franz Rummel, the pianist, tells me it is something remarkable the manner in which corner newsdealers find out that there is a notice about an artist. He had given a concert, and the next morning the newsman called out, "Mr. Rummel, there is something in the papers about you!" and so on every time he played. Business is geschaeft in Berlin.

A virulent letter anent Philip Hale came to THE MUSICAL COURIER last week, and in the natural course of events reached me. The writer, evidently of the female gender, deplored the fact that Mr. Hale had too great a sense of humor; that he couldn't appreciate "Reggie" De Koven's music, and that he evidently did not believe that the "Bostonians" was the greatest musical organization on the continent. I am not the keeper of Mr. Hale's conscience, dear lady; he has that commodity well under personal control; I only wish here to add my mite of admiration for the charming and wholly original letters he contributes to these columns. Esprit de corps is an excellent thing at any time. I have it largely, but over and beyond that I declare that no man of the music press of this country could fill the particular, the unique niche that Mr. Hale does. His scholarship is a delight and is gentle, not forbidding; and then he has the modern note of curiosity in his work, which leads him in paths blossoming with fantastic flowers and strange odors and shapes. In a word, dear unknown vilifier of talent, he hates the commonplace, and if he quotes scripture, why, the better the book the better the quotation. This last must certainly appeal to your largely developed sense of feminine logic. Selah!

The Dayton Conservatory.—Six recitals have been given at the Dayton, Ohio, Conservatory of Music during the past month. The programs were made up of classical music, as the appended list of composers would indicate: Mozart, Schumann, Schubert, Beethoven, Chaminade, Vidal, Mendelssohn, Haydn, Franz, Weber, Grieg, Dussek, Thome, Meyerbeer, Donizetti and Meyer-Helmsund.

A Roman Concert.—Prof. W. H. Barber, assisted by Miss Cora B. Helmer, gave a very enjoyable piano recital at Rome, N. Y., on Wednesday evening, June 7.

Charlotte L. Wooster.—The death is announced at her home at Shelburne, Vt., of Miss Charlotte L. Wooster, well known in this city as an able musician and a successful teacher. She studied for several years with Bignardi, and afterward filled positions in seminaries at Steubenville, Ohio, and Macon, Ga. In 1888 she went to Dresden, where for two years she was a pupil of Lamperti, from whom she received a diploma and warm commendation. Returning to New York she secured a position as organist and director of the choir of St. Luke's Church, which she filled in a most satisfactory manner until she was forced to resign on account of illness.

The Twenty-Ninth Meeting of the Allgemeiner Deutscher Musikverein.

MUNICH, June 1, 1893.

THE General German Music Society (this is the only way in which I can attempt to translate into English the above euphonious German title), under the protectorate of H. R. H. the Grand Duke Charles Alexander of Saxony, held its twenty-ninth annual meeting, better known in German under the somewhat highfown title of *Tonkünstlerversammlung* (gathering of tone artists), at Munich, during the pleasant days of from Friday last, May 26, to and inclusive of Tuesday of this week, May 30. Hardly a better city could have been chosen for the purpose than the capital of Bavaria, with its architectural beauties, artistic treasures, great musical history, so intimately connected with the recent developments in musical art, its fine royal opera house, royal orchestra, royal concert hall and above all royal munificence. The latter was shown in the fact that Prince Regent Luitpold, the present ruler of Bavaria and successor to the late lamented King Ludwig II., had so far upheld and in this instance continued the traditions of his art and music loving predecessor that he not only placed the entire royal musical apparatus at the disposal of the committee of the Musikverein, but had also—and this may have been one of the main considerations which led to the choice of Munich as this year's meeting place—volunteered to guarantee against any possible financial loss, by making good out of his personal treasury the deficit which had so far attended most of the latter years' meetings of the Allgemeiner Deutscher Musikverein.

If my readers should ask me what this society with the too many unpronounceable titles is, I should have to reply that it was first called into life for the purpose of taking all possible care in a most comprehensive, general and objective manner of the artistic interests of all German musicians. A society with such a noble, broad aim was from the beginning assured of a lively and most hearty reception of those connected with the art. All the more was this the case as it originated, like most if not all useful things, from mere necessity. It was at the time when yet the newly founded, great modern German school in music met with the severest kind of antagonism on the part of German musical conservatism. If I mistake not it was Louis Koehler who gave the first impulse to the organization of the new society, but it was no less a personage than Franz Liszt, the ever ready champion and *avant garde* fighter for all that is beautiful and great in music, who took the young undertaking under his protecting wings, and under him it grew most powerfully and developed mightily. The Grand Duke of Saxe Weimar became its protector, Liszt the honorary president; Peter Cornelius, Felix Draesecke, Carl Tausig, Hans von Bülow, Edward Lassen, Hans von Bronsart, Carl Riedel, and later on Felix Mottl, Richard Strauss, August Klughardt, Willner, Brahms and a host of others lent their best endeavors to its advancement.

Two important factors of its usefulness and lustre have since disappeared; Liszt died, and the time of distress had died even before him.

It would seem therefore necessary that new and more youthful forces and new, invigorating purposes be found in order to keep the society alive, or rather to sustain for it a *raison d'être*.

It is true that Hans von Bronsart, the brainy intendant of the Weimar Court Theatre, and himself an artist of most pronounced productive ability and geniality, is at present the most proficient president of the society. But in the committee of five which guides its destinies the inartistic element predominates nevertheless. Only Edward Lassen is artist by profession; the three other members of the administration do not belong to the musical fraternity, a reproach which in the case of the treasurer, however, does not hold good; for it is preferable by all odds that that important position should be held by a business man, as musicians in general are not very able financiers. What seems still more objectionable to me though is the fact that these offices are by no means, as one would naturally suppose they were, merely honorary offices, but some of these gentlemen draw not very small salaries, and the annual meetings cost the society besides a sum of indemnities to them which would seem to unnecessarily augment the expense account. It would be far more high-toned if these gentlemen would hold office only as artists, and would, like all other members who for the sake of attending the annual meetings often have to make long journeys, pay their own traveling and incidental expenses. But for these common members the governing board does not even take the trouble, as is certainly done for the meetings of the United States National Music Teacher's Association by its committee, to try and get reductions on the railroad fares. The custom of finding for the strangers, especially the visiting ladies, who are not accustomed to hotel life, an opportunity for lodging with some hospitable family has also long since become a myth.

But more important and more dangerous than all this is the gradual development of a damaging coddling, if not indeed a clique system. For a number of years already everything that comes from Weimar is given the preference. I noticed it and spoke about the circumstance three

or four years ago, when I attended the Wiesbaden meeting. This year again the program as an instances shows the following names: Lassen, Sommer, Strauss, Giessen, Hair and wife, Grützacher and Ritter, all of whom live in Weimar, or did so until recently. How can it be expected that with such a system of preferences other productive and reproductive artists may gain a hearing? Hundreds of them annually await the call, of course in vain, and have to stand back disappointedly. Thus with the scheme for this year's program the inevitable happened—viz.: The attention of the participants was in the main drawn toward the interesting festive offerings of the Munich Royal Opera House, consisting of Berlioz' "Trojans," Cornelius' "Cid" and Schjelderup's one act "Sunday Morn" (the latter a dire failure), while the concerts of the Allgemeiner Deutscher Musikverein became of secondary importance.

Furthermore I think that these gatherings should also deal more with the social conditions of the profession and interest themselves in the general musical questions of the day, and then they would gain renewed vigor and life. If they do not, it will take monumental programs with extraordinarily fine and attractive performance in order to restore the meetings to splendor and regain for them that distinguished and numerous attendance which they had in the glorious days of Franz Liszt. Reforms are needed everywhere, and it is high time that they should be introduced, or else the number of visitors, comparatively small as it was this year, will soon dwindle down to a most insignificant and faint minority.

The following is the list of visitors to the Munich gathering, as I took it from the visitors' book opened in the committee room, and in which everybody usually inscribes: Dr. Gille Hofrath, Jena; Dr. Adolf Stern, Dresden; Dr. Oscar von Hase (head of the firm of Breitkopf & Haertel), Leipzig; G. Junker, Berlin; Anne Speering, Jena; Dr. Ernst Graser, Erlangen; Betty Schwarz, Regensburg; Professor Tietz, Gotha; Eugen d'Albert, Dresden; Otto Lessmann, Charlottenburg; Berthold and Carola Kellermann, Munich; Baron von Perfall, Munich; Dr. Adolf Sandberger, Munich; Teresa d'Albert-Carreño, Dresden; Margarete Stern, Dresden; Councillor J. Laub, Sondershausen; Prof. Leopold Auer, St. Petersburg; C. A. Barry, London; Dr. Max Maas, Frankfurt-on-Main; Klein, Munich; M. E. Sachs, Munich; Betty Hoffmann, Munich; Edda Teufel, Munich; Karl Pottgiesser, Munich; Ines Lochner, Nuernberg; Ida Volckmann, Munich; Lina Ramann, Munich; Max Schillings, Munich; G. Starke, Freiburg; Julius Emmerling, Frankfurt; Mrs. Sailer-Bierlich, Basel; Miss Victoire Lyon, Frankfurt; Robert Kahn, Leipzig; Ernst H. Seyffardt, Stuttgart; Ernst Seyffardt, Düsseldorf; Prof. E. Alwens, Stuttgart; Oscar Mez, Freiburg; Ed. Rislér, Paris; Johanna Hoefken, Cologne; Max Meyer-Olbersleben, Würzburg; Mrs. Dr. Siebert, Jena; Heinrich Schneider, Frankfurt; Georg Davidsohn, Berlin; Ed. Uhl, Wiesbaden; Richard Muehl-feld, Meiningen; Adolf Pfeitner, Würzburg; Eduard Ackermann and wife, Dessau; F. Grützacher, Buda-Pesth; Carl Kleemann and wife, Gera; Gertrud Müller, Gera; General Intendant Hans von Bronsart and Ingeborg von Bronsart, Weimar; Dr. Paul Simon, Leipzig; Sonia von Schéafszö, St. Petersburg; Dr. Hans Sommer, Weimar; Mrs. Hedwig Beyer-Hané, Leipzig; Josef Lomba, Trier; Gustav F. Kogel, Frankfurt; Dr. Siegert and wife, Frankfurt; Alexander Ritter, Munich; Von Loewenberg, Baden-Baden; Friedrich Maria Prestele, Munich; Otto Floerath, Berlin and New York; Prof. Martin Krause, Leipzig; Eduard Reuss, Karlsruhe; Susanne Bachstein, Eilenburg; Johanna Schwerdtfeger, Eilenburg; Siegfried Ochs, Berlin; Otto Singer, Leipzig; Luise Reuss-Belce, Karlsruhe; F. W. Fritsch and wife, Leipzig; Helene Hayn, Berlin; W. Manke, Munich; Carl Cornelius, Munich; Paul Heinke, Goerlitz; Georg Meyer, Berlin; Joseph Renner, Regensburg; Muenter, Aschersleben; L. Menshausen, Bremen; Hans Sitt, Leipzig; F. R. Pfau, Leipzig; Richard Scheffer,

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Speyer; C. Buff-Gleason, Weimar; Dr. Ernst Radecke, Leipzig; Dr. Edward Lassen, Weimar; Fr. W. Trautner, musikdirector, Nuernberg; Georg Blum, Nuernberg; Alfred Schmid, Nuernberg; Fleischmann, Ehrenbreitenstein; Karl Erler, Munich; Hans Huber, Basel; Von Burt, Weimar; Prof. Dr. Richard Falckenberg and wife, Erlangen; Constantin Sander, Leipzig; Fr. Roedelberger, Aarau; Marie Berg, Nuernberg; Bertha Cornelius, Munich; Baron Von der Tann, Peldaffing; Cornelius Franke, Weimar; Franz Rasina, Kempten; Felix vom Rath, Munich.

I must add to it the name of Siegfried Wagner, of Bayreuth, who was present during the entire festival, but who evidently forgot to put his name down in the visitors' list.

But now to the musical doings at the twenty-ninth meeting of the Allgemeiner Deutscher Musikverein.

They began with something of a disappointment when it was learned that the operatic performance for Friday night, which had been announced to consist of the double bill of Schjelderup's "Sunday Morning" and Cornelius' "The Barber of Bagdad," was on account of the sudden indisposition of the tenor, Mickorey, changed to "Tannhäuser." But as we did not escape Schjelderup's dreadful fizzle anyhow, it being given on the last day, and as I was sufficiently familiar with Cornelius' work, having heard it at the Metropolitan Opera House with Kalisch and Fischer several times, the change of bill would not have been so great a disappointment to me if they had substituted almost anything else instead of "Tannhäuser," which I had heard quite often at Berlin last winter; and let me say right here in a far more satisfactory performance than at Munich. Not that the orchestra under Hermann Levi's magnificent guidance had not been all that could be desired, or that the *mise en scène* was much inferior to that of the Berlin Royal Opera House, but the representing artists, with the sole exception of Vogel in the title part, could not come up to the Berlin standard, and as for the ballet in the great bacchanale Paris version, which is introduced at Munich also, the latter city could not begin to compare with the capital of Germany.

Mrs. Wokerlin as "Venus" was simply too aged for anything. My well-known gallantry toward the fair sex forbids my going into further details, but I am sure you will understand me if I say that the lady looked and sang as if she had spent twenty years with Rip Van Winkle on the top of the mountain, instead of a few nights with "Tannhäuser" in the gaily furnished inside of the hill. Sicke as the "Landgrave" was dreadful, and Brucks as "Wolfram" nauseatingly sweet. Miss Lill Dressler as "Elisabeth" was a trifle insipid and the rest of the cast hardly worth mentioning. Vogel saved himself as much as possible in the two first acts, but gave a spirited interpretation of the pilgrimage to Rome description. My next neighbors were Siegfried Wagner, Prof. Martin Krause, of Leipzig, and the veteran C. A. Barry, of the London "Athenæum" and other English journals, and the faces of all three were a study, which at times was far more interesting to me than the doings on the stage.

The first concert on Saturday forenoon was a chamber music *matinée* at the Royal Odeon. This beautiful concert hall is of excellent acoustic properties when it is well filled, but when, as was the case on this occasion, it is only half or still less full, there is an echo which makes it an undesirable place, especially to hear chamber music in. The program was a mixed up and entirely too long affair, from which several numbers might have been dropped with advantage. The opening work, however, a piano trio in E major, op. 19, and still in manuscript, proved highly interesting. It is from the fertile pen of the young Mannheim composer, now residing in Leipzig, Robert Kahn, who has lately come to the fore with some mighty good chamber music and in whom no less an authority than Joachim takes a great interest. Kahn, who has studied with Vincenz Lachner in Mannheim and later in Berlin, Leipzig and Munich, received his finishing touches from Brahms, and his work shows a carefulness and fluency of writing that is acquired even by highly talented personages only after laborious studies. The slow movement in A flat is of extreme tonal charm, and the final allegro con fuoco of great brilliancy. The entire work, however, in structure and contents is somewhat reminiscent of Schumann's G minor trio. It was very well performed by Carl Halir, of Weimar, by the younger Grützacher, now of Buda-Pesth, and with the composer at the piano, who proved himself a pianist of no little artistic taste and touch and of an admirably developed technique. The trio was very well received by the small but authoritative audience of connoisseurs.

Mrs. Theresa Halir sang Jensen's beautiful Lieder cycle "Dolorosa" in lugubrious style and with a not very remarkable soprano voice. Vogel was billed to sing a ballad by Melchior Ernst Sachs, of Munich, but as the tenor had to sing "Tannhäuser" the previous evening and was much in demand all through the festival, he begged to be excused on this occasion. In his stead Dr. Hermann von der Pforten, a local baritone, sang another ballad by the same composer, and I really don't know exactly which I disliked more, the singing or the ballad, "The Old Man from the Mountain." Both were execrable. A sonata for piano and violoncello, op. 5, in G major, by the Wiesbaden critic, Edmund Uhl, was next in order, and was fairly well per-

formed by Heinrich Schwartz, of Munich, and young Grützacher. It is a long drawn out and by no means highly interesting composition, during the progress of which many fled from the hall, which fact led the witty Dr. Siegert, of Frankfurt, to christen the work the *saute qui pent* sonata. Mrs. Louise Reuss-Belce, dramatic soprano, late from the Karlsruhe Court Opera House, sang Wagner's song, "Stehe still," and two impossible lieder by Liszt entitled, "Nonnenwerth" and "Jugendglück," with great dramatic verve, which in the Liszt lieder was a trifle out of place and exaggerated, and her voice sounded harsh on this concert platform. The program and *matinée* wound up, however, with an excellent performance of Johannes Brahms' now celebrated quintet in B minor, op. 115, for clarinet and strings. Richard Mühlfeld, of Meiningen, was of course the clarinet player. I say of course, for it is he who has been traveling all over Germany and England and made for himself a now world famous name with his playing of the clarinet in the quintet and trio written by Brahms with that instrument as chief part. The string quartet consisted of Messrs. Carl Halir and Cornelius Franke, of Weimar, Adolf Pfisterer, of Würzburg, and Friedrich Grützacher, Jr.

The second concert took place the same evening at the Royal Opera House, which boasts of an excellent orchestra. The program was far more interesting, but again somewhat too lengthy. General Director Herman Levi, the musical omnipotent of Munich, opened the proceedings with a performance of Wagner's ever beautiful "Huldigungsmarsch," which was perfectly entrancing. I never heard this favorite composition played with more warmth, color, spirit and precision than on this occasion. Its position at the head of the program and its performance in the very house in which Wagner gained such important recognition by the king to whom the march is dedicated, and whose noble, generous character it is evidently meant to portray, was vastly appropriate. It was received with great satisfaction and salvos of applause, to which modest man Levi had repeatedly to bow acknowledgments.

Leopold Auer, the St. Petersburg *chef d'orchestre* and violinist of highest rank, performed the entire Tchaikowsky D major violin concerto, and likewise scored a great success. He is a superb artist and musician, and his virtuosity holds step with his other musical attainments. The work itself, which we have heard at one of the New York Philharmonic concerts, is a very interesting one, but not an evenly weighty one throughout. There are some rather vulgar spots in it. On the whole, however, it was well deserving a place on this program, and the performance was a memorable one. Concertmaster Ludwig Abel, of the opera house, led the orchestral accompaniment in satisfactory style.

Mrs. Louise Reuss-Belce, of whom I had occasion to speak above, sang Cassandra's scene from Berlioz' opera "The Taking of Troy," and was heard to far better advantage on this occasion. Second conductor Fischer, of the Munich Royal Opera House, accompanied with routine.

The C sharp minor sonorous and magnificently built up adagio from Anton Bruckner's E major symphony (the Viennese master's seventh and by all odds most important work of the kind) was next on the program, and was superbly interpreted under Levi. When this gorgeously orchestrated work (employing four extra tenor tubes, as Wagner does in "Die Götterdämmerung") was first heard in New York under Theodore Thomas, at a Philharmonic Society concert, THE MUSICAL COURIER was first and alone in recognizing its merits and great musical beauties, which have since become acknowledged the world over, and have brought fame and tardy recognition upon its now aged but by no means senile composer.

Auer conducted that wild but gorgeous orchestral *ad fresco* painting, Tchaikowsky's "Francesca da Rimini" fantasia in E minor, with which you are also familiar in New York, but which you surely have not heard given with such a sweep and élan as the conductor of the Russian Imperial Musical Society knows how to impart to it. It was a rousing performance.

Heinrich Vogl, who was in excellent voice and who sang dramatically as expressively as he always does, then sang the unpublished original and complete version of "Lohengrin's Legend of the Holy Grail," and was much applauded. I append the beautiful verses of Wagner which were left out of the printed editions in order to shorten the over long third act of "Lohengrin," but which should certainly be restored, as musically they are as lovely as they are in poetry.

Nun höret noch, wie ich zu euch gekommen!
Ein klagend Tönen trug die Luft daher,
Daraus im Tempel wir sogleich vernommen,
Dass fern wo eine Magd in Drangsal war.
Als wir den Gral zu fragen nun beschickten,
Wohin ein Ritter zu entsenden sei,
Da auf der Fluth wir einen Schwan erblickten,
Zu uns zog einen Nachen er herbei.
Mein Vater, der erkannt des Schwanes Wesen,
Nahm ihn in Dienst nach des Grales Spruch,
Denn wer ein Jahr nur seinem Dienst erlesen,
Dem weicht von dann ab jedes Zaubers Fluch.
Zunächst nun sollt' er mich dahin geleiten,
Woher zu uns der Hilfe Rufen kam,
Denn durch den Gral war ich erwählt zu streiten,
Darum ich muthig von ihm Abschied nahm.
Durch Flüsse und durch wilde Meereswogen
Hat mich der treue Schwan dem Ziel genahet,
Bis er zu euch daher an's Ufer mich gezogen,
Wo ihr in Gott mich Alle landen saht.

With this excerpt the concert should have closed and everybody would have gone away satisfied and highly pleased.

But like all the other programs this one had also to be spoiled by an overdose of music. That most meaningless and endless of all the Liszt symphonic poems "The Ideals" had to be added to it, and as it was conducted in soporific and inefficient manner by Berthold Kellermann, of Munich, it served to spoil the good impressions the previous portions of the concert and program had created. That Mr. Kellermann is a *Lisztianer* you can see by the approved style in which he wears his hair à la Ansorge-Friedheim, and he is said also to be an excellent Liszt performer on the piano, but the Liszt orchestral works he should leave alone, especially on such an occasion.

The early part of my Sunday morning I spent by invitation at the house of Hermann Levi. The ever busy and most diligent *General-Director* of the court opera at Munich had no more convenient time to spare during my entire stay of five days at the Bavarian capital, and even the short interval of an hour and a half which he could grant me before rehearsals called for his services even on the Sabbath day, I had to be content in partially sharing with Siegfried Ochs, who had come to pay his respects to his great and beloved colleague. Both these adjectives are well deserved, for no one will deny that leaving Hans von Bülow's unique position in the field of concert work out of the consideration and not yet reckoning Nikisch among the present European conductors, Hermann Levi is the most important musical personage in the directorial line at this moment extant in Germany; and that he is beloved no one can doubt who has seen his orchestra, or his vocal artists follow his energetic, expressive and inspiring beat, or who has heard them or for that matter almost anybody else who has come into contact with him speak about him.

Personally, he is one of the most charming and amiable as well as one of the most modest men, and his reading, knowledge of all other art matters and literature, his general culture is as broad and extensive as his musical learning. Moreover, he knows no envy. He spoke about Mottl, Richter and some others with genuine enthusiasm, and did not brook for one moment my inferences that he was greater than both of them. For Nikisch he has absolute admiration, and even for Weingartner, who may have in mind the usurping in the future of the position of the very man who gave him his first important lessons in conducting, who musically weaned him, and to whom he owes a good deal that he can never repay, Levi spoke with nothing but genuine kindness. Touching upon the question of the Boston conductorship, I gave Levi some information regarding the importance and desirability of the position, and he agreed with me that there was no one at present in Europe whom they could get that would be capable of filling the place as an equivalent and worthy successor to Nikisch.

They must be beginning to see this by this time also in Boston, for on my return to Berlin from Munich I learned from Mr. Fernow, Hermann Wolff's right hand man, that they had just cabled an offer to Hans von Bülow. They may cable him for a long time to come; the poor fellow could not accept the position if he would, for he is suffering physical tortures untold with his overworked head, and he will be glad and grateful enough if by dint of most careful treatment by a renowned Berlin specialist he may be restored to health sufficiently to be able to con-

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duct the Berlin Philharmonic concerts next season, a fact which I am sorry to be inclined to still have to doubt. As for Boston, however, and the crowd that tries to get control of its musical destinies, it will teach all concerned a valuable lesson in the future to treat men of the Gerick-Nikisch stamp with a little more consideration, and will show and convince them that money after all is not all, and that you do not find Gerickes or Nikisches in the open market like you can find some of the Hub's alleged music critics.

Of general interest may be the news that Levi is busy at present upon an essay upon the advisability of a reorchestration of portions of Beethoven's symphonies. The article with full musical illustrations, coming from such an important source and authority on a subject in which he found himself in conformity with the ideas developed by Richard Wagner and communicated to Levi, will be one of profound interest to every musician, and I am now already in a position to promise the readers of THE MUSICAL COURIER that the first translation into English will in all probability appear in that journal.

From Levi's cosy and artistically furnished rooms Siegfried Och and the writer strolled down to the Royal Odeon, where at 11 A. M. the third concert was given, this time again in the shape of a chamber music matinee. It was decidedly a d'Albert day. The Munich String Quartet, consisting of Messrs. Benno Walter, Hans Ziegler, Ludwig Vollnhals and Franz Bennat, of the royal court orchestra, gave a finished, but by no means very grand, performance of Eugen d'Albert's second string quartet, op. 11, in E flat, the same work which only a few weeks ago I heard played by the Joachim Quartet, in Berlin, when I gave you a short synopsis of it. On repeated hearing the work grows on you, more especially the marvelous scherzo, which again was loudly and most heartily applauded, and the composer, who was present with his wife, had to bow his thanks at the close of the composition. In the course of the program d'Albert performed his F sharp minor sonata, op. 10, with wonderful energy and clearness, and far better than he had played it at Berlin at one of his own concerts. It was likewise well received.

Interspersed between the two d'Albert works was a sonata for violin and piano, op. 10 in D minor, by Adolf Sandberger, which hardly calls for any comment, it being of most conventional pattern in every way. The performance, through Messrs. Benno Walter and August Schmid-Lindner, of Munich, was, however, a laudable one. Then there was a batch of four new songs: "Nachtlied," "Waldesyl," "Nacht in Rom" and "Spanische Romanze," by Eduard Lassen. The gifted Weimar court conductor and composer, will not add much to his well established renown as a song writer by these last productions of his muse, which are still in manuscript and should remain so, as not one of the four is in the composer's best style, or even above the average. The group was sung by Hans Giessen, the first tenor of the Weimar court opera, but this otherwise excellent and always reliable artist seemed to have a bad day, as he was neither in voice nor apparently in a mood to sing, and therefore could not possibly do himself justice. Lassen accompanied exquisitely as usual.

The close of the program was reached with a very interesting string quartet entitled "Scenes from My Life," by the Czech composer, Frederick Smetana, who, like so many other unfortunate composers, died just a little too early to become witnesses to their own success. Smetana died as conductor of the National opera at Prague in 1884, and this posthumous quartet in E minor is only one of the many works which have since made his name famous. In the last movement the composer depicts most graphically and touchingly the catastrophe of sudden deafness which befell him a few years before his death. The work was earnestly and well performed by the above named four Munich gentlemen.

My Sunday dinner (a well earned one, I consider) I took at the Café Luitpold in company with Siegfried Wagner and Georg Davidsohn. It was a source of mutual satisfaction and gratification that the editor-in-chief of the Berlin "Boersen Courier" and one of the editors of the New York MUSICAL COURIER, the two men and the two papers who had done the first and the most telling fighting in their respective cities at a time when the cause of Wagner needed the most fighting, should thus be united in friendly intercourse with the master's only son. It also affords me pleasure to be able to state that young Siegfried in no hesitating language acknowledged the services rendered in the valiant fight for a glorious victory, and that he spoke with great admiration of the Americans who did so much toward helping to make Bayreuth what it is to-day, the Mecca of music.

On Sunday night the Royal Opera offered us a gala representation of Hector Berlioz' lyric drama, "The Trojans in Carthage." The work has been heard in New York once in concert guise in a performance under the enthusiastic baton of Frank Van der Stucken. It elicited then the unbounded admiration of most of the connoisseurs present and a desire to see the work in its proper sphere, viz., on the stage; also a feeling of disgusted astonishment at the fact that an opera of such merits should have entirely failed in Paris, when after many vain efforts on the part of the composer, he finally succeeded in having it brought out in December,

of 1863. If the taste of musical Paris could have had some of the education it now boasts of, the noble work would undoubtedly have succeeded. But then "Tannhäuser" also was a fiasco at Paris, while at present "Die Walküre" and "Lohengrin" are the greatest artistic and financial successes the Paris Opera House can boast of. "Everything will come to him who can wait." It is too bad that Wagner and Berlioz could not "wait" to see their Paris successes.

In Germany Berlioz was quicker appreciated than that prophet was in his own country, and Liszt was the first to manage at Weimar a performance of the complete lyric drama which consists of the two portions, "The Fall of Troy" and "The Trojans in Carthage." The latter is the musically more important and beautiful half of the work. It was brought out with much success in Karlsruhe by Felix Mottl, in December, 1890, and by Levi (who also, in the face of much opposition, brought about several years ago a performance at Munich of "Benvenuto Cellini"), on January 29 of this year, with an enormous success.

The words to this lyric drama, which are like the music Berlioz, are in exceedingly noble and poetic language, and although the work on the whole and after all is far more leaning in style toward "grand opera," in the accepted sense of that term, than toward the modern music drama, its tendencies and the introduction of the present *point de vue* of psychologic truthfulness in opera are very remarkable when it is considered at what period and for which opera house the "Trojans" were written. The first portion of the work is a trifle stilted, when Berlioz tries his hand at Gluck imitation and enforced classicism; but in the second act, with its beautiful septet and intense love duet, Berlioz breaks forth in a stream of melodic fluency which is far rarer with him than exquisite orchestral effects, of which the score abounds all through the five acts. Dramatic action is, however, flagging at times, and the opera contains many moments in which only beautiful scenery and fine orchestration recompense one for a lack of interest one is apt to feel in the *dramatis persona*. The spectre appearances of Agamemnon, Hector, Cassandra and others who come to warn "Aeneas," and remind him of his mission for Italy, are even a trifle ludicrous, although Berlioz undoubtedly intended them to be Shakespearian. The latter term, however, may surely be applied to "Aeneas" great monologue, in which duty carries it over love, and which is simply grand. It forms the beginning to the great tragical end of the work, "Dido's" self-immolation after "Aeneas" departure, the whole true to the psychologic fact so clearly expressed by Byron: "Man's love is from man's life a thing apart, but woman's whole existence." This tragical finale is really almost overpowering in its musical as well as dramatic diction and the heroic mould of the musical phase and the sonority of the orchestration.

The performance under Levi was a most imposing one, especially as far as the work of chorus and orchestra was concerned, and the *mise-en-scène* left nothing to be desired. Of the principals, the "Dido" of Miss Ternina elicited my unbounded admiration. She acted as one to the manner born, "every inch a queen," and her conception throughout, musically as well as dramatically, was one of genuine nobility. Her voice has moreover charm and volume in equal quantity, and she sings like a true artist. Passion, however, seems hardly her strong point, and in this only she was overweighed by Heinrich Vogl, whose impersonation of "Aeneas" was as powerful as it was intense, and while Ternina was more queen than woman, Vogl was as much of a hero as of a lover. Miss Frank was thoroughly sympathetic in the contralto part of "Anna," "Dido's" sister, and the minor rôles, of which there are about a dozen, were all in competent hands. Altogether it was a highly enjoyable performance.

Monday brought an orchestral concert again with a program of great variety, but of too extended proportions. It was given at the Royal Odeon and was absolutely sold out. The gorgeous concert hall thus being well filled, proved itself of fine acoustic properties.

The concert opened with Liszt's XIII Psalm, for tenor solo, chorus, orchestra and organ. It is one of the best and certainly most effective of Liszt's sacred compositions, full of sincere feeling and a kind of religious fervor. I wonder now why I never met with it in an American program. Heinrich Porges, of Munich, conducted, and it was of course his chorus, the same that has so often done efficient service in Bayreuth and in Munich in the service of modern art, that sang the psalm in unexceptional style. Vogl interpreted the tenor solo with unimpaired voice and artistic expression.

Eugen d'Albert's second piano concerto, the one in E major, op. 12, was played by his wife, our own Teresa Carreño, and the composer was the conductor. Of this performance and the work I wrote to you at length when I first heard it at one of last winter's Berlin Philharmonic concerts. The same enthusiasm which was then evoked also took hold of the Munich gathering of German musicians, and although Mrs. Carreño, who seemed a bit flurried or over-excited, did not play with quite as flawless technic as she had done at the morning's private rehearsal or at Berlin, her *elan* and *brío*, alias dash, carried everything and everybody with her, and she as well as the happy, smiling d'Albert were recalled time and time again.

A manuscript song cycle entitled "Elliland," by the

Weimar composer Hans Sommer, next claimed the attention of the audience. Sommer, who was originally a Braunschweig professor of mathematics, only lately went over into the fold of composers, but he quickly succeeded in making for himself a position and a name as one of the best song writers of our day. The above lieder cycle is apt to increase his fame, as most of the ten short songs it comprises are really beautiful and *stimmungsvoll* in invention and thoroughly *recherché* in harmonization and general treatment. They were sung much better than the Lassen songs by the tenor Fritz Giessen, and Lassen again accompanied, like the excellent *seinfühltiger* musician he is.

A symphonic poem for grand orchestra, with the much promising title of "Ideal and Reality," a work still in manuscript, and which will probably remain so, was conducted by the composer Albert Gortner, of Munich. It is a diffuse work, much too long and formless, but with here and there some good ideas and above all some excellent orchestration. If carefully cut and mercilessly mutilated with the blue pencil of a good conductor something might be made of it. Gortner seems an experienced musician and a tolerably good conductor.

Richard Strauss the, young Weimar composer-conductor's "Wanderer's Stormsong," for chorus and orchestra, op. 14, was the next offering of the Porges chorus, under its hard working organizer's direction. I first heard this transcendental setting to Goethe's transcendental and self-glorifying lines in Aix-la-Chapelle a couple of years ago, when it elicited my admiration on account of the intrinsic value of the score, but it did not then come out as clearly and as finely shaded as at this Munich performance, which was a masterly one; and besides, the intricate part writing, both for the voices and orchestra, becomes more lucid and the whole work more plausible on repeated hearing. I now like it quite well, and deem it of higher musical value than many other of Strauss' works, which show an almost phenomenal development for the technical side of composition, but a paucity of new or beautiful musical ideas.

No. 6 on the program was a pretty and quite graceful but rather unimportant scherzo from Edmund von Mihalovich's manuscript symphony in B minor, conducted by court-conductor Franz Fischer, and a much more pretentious but to me utterly meaningless symphonic waltz, entitled "Olaf's Bridal Dance" in B flat, and also still in manuscript, by Alexander Ritter. The composer of it and of several unsuccessful operas, like "To Whom the Crown" and "Lazy Hans," which have lately been brought out in Berlin and Munich and proved failures, conducted in person, and was much applauded by the sympathetic audience. The concert closed with a superb performance of Wagner's immortal and glorious "Kaiser Marsch," under Fischer's direction.

Tuesday united all the participants in the *Tonkünstler-versammlung* in an excursion to lake Starnberg. It is the beautifully and most romantically situated sheet of green water in which, near Castle Berg, the late unfortunate art loving King Ludwig II. found his mysterious death. The steamboat passed by the historic spot, which is now marked by a simple but tasteful monument erected to the memory of his predecessor on the throne of the Wittelbachs by the present incumbent of that position, Prince-Regent Luitpold. Only for a moment could the remembrance of the sad and cloudy fate of the most generous patron of art that ever wore a crown, and without whom Richard Wagner might possibly have perished before he had finished his "Nibelungen" trilogy, or before he had written a note of his "Parsifal," darken the humor of the excursionists. The sky was too blue, the scenery too lovely and the company too gay to admit long the spirit of sad

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revery, and on we went on foot from Possahofen through the mysterious wolf's glen to Feldafing, where a sumptuous dinner was awaiting us.

It lacked not the spice of several good and telling speeches, notably the witty words of Baron von Perfall, so long the absolute ruler of the musical and dramatic destinies of the royal theatres, and even now, though no longer the official intendant, still the artistic power behind the throne at Munich. Hans von Bronsart, whose talented wife, the composeress, Ingeborg von Bronsart, was likewise present. Prof. Adolph Stern, of Dresden; Councillor Türk, of Munich (the latter got amusingly mixed up in musical terms), and others followed, and altogether it was one of the best affairs of the kind I ever witnessed.

We got back to Munich in time for the last musical treat in store for us, the performance at the Royal Opera House of the double bill of Schjelderup's "Sunday Morning," and of Peter Cornelius' long neglected three act opera "Cid." The composer of the former work and the widow and a son and daughter of the too early deceased composer of the latter work had been participants in the excursion and were now present at the opera house.

The Norwegian's "Northern Character picture in one act" had seen its *première* a few weeks ago. It proved a disaster, and moreover a deserved one. This was the first repetition of the inane work, and with an audience of such high musical culture as the one of last Tuesday the fiasco could only become a still more pronounced one. Schjelderup has in reality nothing to say. He has studied with Massenet, and he apes the French master in the employment of strange and at times quite hideous orchestral effects. How Levi could possibly have chosen a work like this "Sunday Morning" for first performance I fail to understand; it shows, however, again, how even the greatest are sometimes mistaken in judgment.

Misses Ternina and Frank and the restored tenor, Mikorey, did their best to battle in a vain cause. Their singing and the stage setting was all that was beautiful in the production.

Quite another affair was Peter Cornelius' posthumous opera "Cid." You have all heard the same composer's comic opera, "The Barber of Bagdad," in the excellent representation under Anton Seidl at the Metropolitan Opera House, and you then understood how men like Wagner and Liszt could take up the cudgel for this misunderstood and in his modesty long neglected poet-composer, and how Liszt could go so far in his earnest and honest indignation as to lay down his baton when Cornelius' opera, the performance of which he had insisted upon against the expressed wishes of the intendant, Dingelstedt, the rehearsals for which he had held and the *première* of which he conducted in person, after all proved a failure. The composer died early of broken heart without having witnessed any of the honors and of that recognition which are bound to crown real genius sooner or later—usually, as in his case, later. But how in all the world this world could have passed over that heroic dramatic opera "Le Cid" without perceiving that it is a work begotten by a genius, full of beauties of eminence and vastly superior in every way to most that has been written for the stage by all other contemporaries and followers of Wagner, I fail to comprehend. The "Cid" contains so much of the very spirit and essence of all that we admire in Wagner's early works, and besides it is dramatically as well as purely musically so effective that it is bound to make its way through the opera houses of the world. It certainly far outrivals Massenet's opera on the same subject, which after only a short life on the Vienna and Paris stages has already disappeared from view.

The love story of "Ruy Dias," Count of Vilar, as given in Herder's beautiful "Cid," is too well known to call for reiteration on my part, and I can only state that the poet Cornelius, who treated the subject as an operatic libretto, held pace with the composer Cornelius. The opera has been partially scored and rescued by both Mottl and Levi, the latter of whom took the greatest pains in presenting it to an admiring audience in the best possible light, and the repeated calls for him at the close of the performance were therefore most deserved and justifiable. Nevertheless the great conductor's modesty forbade him to appear on the stage, and he merely bowed his thanks from his seat in the orchestra and waved his baton in the direction of his artists, both vocal and instrumental, all of whom had united in giving their very best for the occasion.

Miss Ternina again was glorious as "Chimene, the Countess of Lozan," the heroine of the story; Brucks, as "Ruy Dias," surpassed himself; Vogl, as "Don Fernando, King of Castilia," was superb, and even Siche, who is no youth any longer, did efficient work as the revered bishop, "Luyn Calvo."

Altogether this performance proved a worthy finale to the much varied and in many musical matters most enjoyable twenty-ninth annual meeting of the Allgemeiner Deutscher Musikverein.

Where the next meeting will take place is as yet not settled, but the probabilities are for Freiburg, which is beautifully situated, has a good orchestra and a magnificent organ.

On Wednesday morning, May 31, at 8.17 A. M., I was on my way from the beautiful "Isar Athens" to the prosaic

"Pleisse Athens," alias from Munich to Leipsic. What Prof. Martin Krause, of the latter city, confided to me on the way about Beethoven's C sharp minor sonata, better known as the "Moonlight" sonata, the authentic manuscript of which is now in his hands, I shall not divulge to you, as the eminent pedagogue and critic has promised to put it down black on white and with photographed musical examples from the original in an article for THE MUSICAL COURIER. I will only say this much, that it is of the greatest musical interest, and will settle some much disputed questions as to the interpretation of portions of that beautiful work in an authoritative and absolutely indisputable manner. Until you see it in print in THE MUSICAL COURIER please keep patient, and try to keep as cool as with 29° Celsius in the shade is vainly essaying to do, Yours truly, O. F.

Leipsic Letter.

LEIPSIK, June 13, 1903.

SINCE the last six weeks symphony, chamber and artists' concerts have entirely vanished and given way to numerous garden concerts by the military bands and smaller orchestras. Fully a dozen of this kind are advertised for Sunday afternoons and evenings at admission prices of from 7 to 15 cents, while during the week one can have the choice of half as many every evening to drink beer to.

In the past week, however, two concerts of importance in a measure revived the interest of the more exacting class of music lovers: the last subscription concert of the Liszt Verein and the Italian Benevolent Concert.

The Bruckner symphony, No. 7, E major, filled the first part of the program of the Liszt Verein, and also tested the endurance of the audience, the performance of that work requiring about one hour and ten minutes. Mr. Paur conducted and the interpretation this pretentious composition received was wonderful, considering his material (the orchestra of the 134th Regiment at best can only be ranked as second class). In this work, as well as in the closing number, Liszt's symphonic poem, "Tasso," the precision of attack, and accuracy in obedience to the conductor's interpretation, showed the best drilling of all the orchestra concerts heard here this season.

The symphony had only been played once before in Leipsic (under Nikisch). While in construction it is a gigantic work, it shows decidedly greater technic in composition than genius of originality. In fact, parts of it seem almost like reminiscences of Wagner's Niebelungen cycle. There are very interesting periods, and some grand inspirations; but subsequent tediousness detracts from these happy moments. Unlike the symphony, Liszt's Tasso, the last number, had the power by its poetry and dash to electrify the audience to numerous bursts of applause. Alfred Krasselt, playing the Joachim concerto (one movement), Romanze, Svendsen, Perpetuum mobile, Ries, had a very good success with the audience. Though he ranks high in Germany as a violinist, he really can only be called a good student. Technically everything is clear and precise, but individuality and genius are never apparent.

By succeeding in engaging for the vocalist Miss Clara Polscher the management made the most successful choice of the season. Miss Polscher is the only artist heard here this year who possesses all the requirements for perfect singing—a pure, mellow and at the same time resonant voice, musical intelligence and a truly artistic style, combined with a faultless method. While others, like Leisinger and Mark, have carried their audiences as typical ballad singers, they owed their successes largely to the popularity of the songs or their composers. Miss Polscher achieved her great success with new, untried songs, mostly by comparatively unknown modern composers. Her selections were: R. Pohl, "Liebesfrühling;" D. Welschhauers-Dery, "Ich Will Meine Seele Tauchen;" R. Kahn, "Der Gärtner;" Grieg, "Hoffnung;" A. Winterberger, "Wie Schön der Lenz;" A. Ritter, "In Lust und Schmerzen." In respect of enterprise and musical intelligence the management of the Liszt Verein has distinguished itself the past season. More great works seldom or never heard here before have appeared on their programs than those of all the other societies together. If it were possible to place a first class orchestra at the disposal of the conductors the concerts of the Liszt Verein could rival any in the world.

At this period, when the future of voice culture and method in singing are such great questions, concerts like that of the Italian Benevolent Society are of the greatest harm. As the principal stars, Clementina Lusardi, prima donna of the Theatre Ricci, Milan, and Ermano Filippi, baritone from the Theatre Rossini, Venice, were advertised, and lovers of the old Italian school hoped once more to have an opportunity of enjoying truly artistic singing. What sad disappointment awaited them, and what satisfaction was in store for the champions of the German school! That Miss Lusardi's antediluvian and piercing voice, her absurd capers on the stage, and faulty intonation were not greeted with hisses and clamor, as they would have been in a concert of the same rank in Italy, was only due to the good nature of the German audience and their cordiality to foreign artists. She attempted to sing "E bello il dono," from "Lina," by Ponchielli; "Caro nome," from "Rigo-

letto," Verdi; "Oh! luce di quest'anima," from "Linda of Chamounix," Donizetti, and "Rondo finale," from "La Sonambula," Bellini.

Despite, however, her absolute failure, it cannot be denied that there is not a star in the local opera whose scale can approach that of Lusardi, or who can so skillfully harmonize the vocal registers. De Filippi had no voice and could not sing. Olga Jacchia, the pianist, from Trieste, in scherzo, Cherubini-Reinecke; nocturne, B minor, Sgambati; gavot and intermezzo, Sgambati; Regata Veneziana, Rossini-Liszt, gave performances equal to the usual efforts at conservatory recitals. The local mandolin club gave very weak exhibitions.

Singing in Germany is in a deplorable condition, and the facilities for studying vocal music are the most discouraging imaginable. When I behold the number of ambitious, very often talented, Americans who come to Leipsic to study singing, who spend their few dollars hoping to learn something, I have such a feeling of sympathy and sorrow that I cannot refrain from admonishing American students of singing, through THE MUSICAL COURIER, if they must come abroad to study, not to come to Leipsic.

In the past year, with a view of deciding upon a suitable teacher to cultivate my wife's voice, I have observed the conditions in singing closely, with a feeling of amazement that so many incompetent teachers of vocal art can find such numbers of pupils—mostly foreign—to pay them exorbitant prices for ruining voices. Last week a Scotch lady called upon me, who in the past four or five years has spent all the money she had in going from one to the other of the so-called leading teachers, with the result that a formerly beautiful voice is a complete wreck. She must go home in September, and an excellent local singer, the only one I have found who has method and can sing, has been induced to teach her; but what can she do in four months to correct the false method and bad habits of four years?

Declamation is the first and second consideration, and musical sounds and technic a minor. The vocal teachers here almost invariably consider it their duty to drive a voice up to B and C. That the middle register should have particular attention, that an even scale is the highest attainment in singing, that quality, not height or depth, will determine the classification of a voice, that a voice correctly treated will naturally find its own compass, are points that in my experience only the lady mentioned above seems to consider.

A word of warning to Americans coming abroad to study singing: The American public still appreciates and recognizes a vocal art and method. If you wish to study to go back to America and aspire to recognition and rank, either as a soloist or teacher, do not come to Leipsic.

Thus warning my countrymen, many of whom spend in a short time in Europe the earnings of many years, I consider a duty fulfilled, with the seriousness of which I have been filled for some time.

The circumstance that teachers of music in America have, as a class, better incomes than their European colleagues is most generally attributed to the wrong cause. It is believed that the greater wealth of the Americans as a nation naturally brings this about. This in my opinion, is not true. The expense of conducting a household in the larger German cities is as great as, if not greater than that of one carried on with equal pretensions in cities of the same grade in the United States. Therefore the expense of living to music teachers here is about at a par with those in America. Thus refuting the belief, especially among Germans, that an income in Germany of \$1,000 is equivalent to one of \$1,500 to \$3,000 in America, the question still presents itself: Why have American music teachers as a class

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FRANK H. TUBBS, Musical Director.

a better existence than the German? Accepting the conclusion of the equality in conditions, the conviction must necessarily follow that the more favorable result in America is owing to those taking lessons, who are, with the exception of the smallest possible per cent., the amateurs.

Just look at the difference in the class of pupils in America and Germany. Teachers here of standing, therefore, such as receive from \$2 to \$5 per lesson, have seldom pupils other than such as are following music as a profession. (The cases where the aristocracy engage for a short time teachers at liberal terms are so few that the condition of the profession can scarcely be said to be affected thereby.) The amateurs, who in Germany, as in every country, predominate, pay for their lessons from 10 to 50 cents, seldom up to \$1. But why is this? Because their demands are in accordance.

The reports about artist amateurs are mostly fairy tales. They very seldom aspire to play outside their families, and hardly ever in public. The concert field is left entirely to professionals. But professionals profit very little thereby. The incomes from concert playing, except those of the greatest stars, are much more slender than those of successful teachers in America. There, however, the amateur is ambitious, is desirous of playing in public; in fact, invites comparison in many cases with professionals. As a result good instruction is greatly in demand, and the standard is thus elevated so as to give the professional musicians an independent and superior position. That amateurs in America are so ambitious and energetic is probably due, outside of the fact that the Americans are a very musical nation, to their natural zeal and love of thoroughness.

"Paur is going to America" I was informed a few days ago. If Director Paur can obtain his leave, I most heartily congratulate America, and Boston in particular on securing so worthy a successor to Nikisch. That the American public should wish to see their best institutions in the hands of flickering great lights, for the sake of beholding an illustrious name at the head of their programs, has been a source of regret to me. Paur or Weingartner were names that came to my mind from the first, and with Director Paur at the helm the Boston Symphony Orchestra will be in the hands of one of the most thorough and conscientious conductors of the present time.

Paur's talents are especially for concert conducting, his disposition being a little too nervous for the opera, while his thoroughness, magnetism and generalship qualify him particularly for concerts. Of the numerous orchestra concerts here during the past season the two conducted by Paur for the Liszt-Verein and his part in the benefit concert at the Gewandhaus were incomparably superior gems. That Americans are willing to encourage rising talent and genius is one of the most gratifying indications of their rapid advancement in music. That the greatest disappointment would have been in store for the Boston public if some of the gentlemen first considered had accepted I was convinced of by some of their recent exhibitions in conducting. For once circumstances were kinder to the attendants of the Boston Symphony concerts than the good will of the managers.

Meyer-Helmund has found in Leipzig a good field for his more ambitious efforts. In the last three months a ballet, "Rübezahl," to which he has written the music, has been repeatedly given, and a few days ago his opera, "Liebeskampf," was produced. In neither has he scored a success. The music to the ballet is light and trashy, being very much in the order of the music accompanying the larger spectacular plays in the United States. Sometimes he catches a pretty air for a waltz or march, but cannot give it character. His opera, to which he wrote the libretto, has met with such a cold reception and was ridiculed to such an extent that a fate may be expected for it similar to that of the opera "Teufel's Glocke," by Fuchs, recently given, which received but two productions. The composer evidently is out of his element, giving the impression as if experimenting or writing exercises in orchestration, while the music seldom harmonizes with the situations.

The Philharmonic Orchestra is the name of a new orchestra, numbering some forty, that was organized some six weeks ago, and is now concertizing every evening in one or the other of the larger gardens. It is well balanced and has good material, and is the individual enterprise of Mr. Peterhänsel, its conductor, whose purpose it is to strengthen it as rapidly as possible. If Mr. Peterhänsel, who is a very capable conductor, has the proper encouragement a long felt want will soon be supplied. Leipzig needs another good orchestra badly, and while the new Philharmonic will require some very judicious nursing to assure for it a superior rank, the foundation is carefully enough laid to warrant the belief that the orchestra will soon prove an important factor in the musical events of Leipzig.

Richard Strauss began a series of concerts June 12 at the Crystal Palace, which will continue daily until the first week in July. The management takes pains to inform the public through the press that Strauss has firmly refused all

sorts of fabulous offers from America, especially Chicago. He evidently prefers playing in Leipzig at the price his concerts are worth, 25 cents, to turning away people in the United States at \$1 to \$3 a ticket.

"Ta-ra-ra boom-de-ay" is perhaps the most popular "tune" in Leipzig. It can be heard at all times and in most places. The military bands play it very much, and it may also be said to be one of the most musical marches in their repertoire. The marches played by bands in Germany are of a wretchedly inferior order, and would suffer by comparison with those played by many of the American bands in places of less than 5,000 inhabitants. "Ta-ra-ra boom-de-ay" has, however, taken Germany by storm. I have heard it played by the greatest artists—of course in private—whistled and sung on the streets, and to crown it all a Hungarian band that has just finished a successful engagement here, after playing for their last number in a stirring manner the "Rakoczy March," gave for an encore in a not less rousing style "Ta-ra-ra boom-de-ay."

AUGUST GÜSBACHER.

Pianissimos.

JOHN FRANCIS GILDER is again in New York, this time for an indefinite period. While in New England he wrote three or four characteristic things which will soon be published. He has an emphatic style of his own, and it is always a big treat to hear him play.

Rudolph Aronson is putting the finishing touches on his new comic opera "The Rain Makers of Syria," the libretto of which is from the massive brain of Sidney Rosenfeld. Mr. Aronson speaks with becoming modesty of his own part of the work, but is loud in praise of the book. He says that it has been his misfortune to read about two hundred and fifty librettos annually for several years, and that this one by Mr. Rosenfeld is the best he has ever come across. The Casino's fall season will probably open with "The Rain Makers of Syria."

Joe Howard says in his column in the "Recorder" that Silas G. Pratt has a chorus of 100,000 voices all trained for a World's Fair performance on the Fourth of July. Can such things be?

Binghamton, N. Y., draws quite extensively on New York for artists for her big music festival this week, Tuesday, Wednesday, Thursday and Friday. Here is the list: Mrs. Clementine De Vere Sapiro, Miss Olive Fremstadt, Miss Tirzah Hamlen, William H. Rieger, Albert Lester King, Ericsson F. Bushnell, S. Fischer Miller, Addison F. Andrews, Grant Odell, John D. Shaw and Master Winfred Young.

The thirty-seventh anniversary of the Hasbrouck Institute, of Jersey City, took place last week. Now, Victor Baier, of that institution, is nowhere near thirty-seven years old, but his school of music connected therewith gave a really fine and altogether creditable musical as part of the graduating exercises. Judging from the work of the pupils, Mr. Baier and his assistants, Gustav L. Becker, pianist, and Henry Lincoln Case, violinist and vocalist, know how to teach, and have not missed their vocation. The choruses sung by the Hasbrouck Glee Club at the commencement exercises, and conducted by Mr. Baier, were beautifully rendered, particularly a medley of ten numbers selected from "Carmen," "Merry War" and "Fatinitza," and admirably arranged by the talented conductor.

After thirteen successive years as secretary of the Music Publishers' Association Charles H. Ditson has recently resigned, and Nelson Griggs, of William A. Pond & Co., has been chosen to fill his place. Mr. Ditson's work was of incalculable value to the association, and his resignation was received with deep regret.

Addison F. Andrews has filled the vacant tenor position at the Madison Avenue Baptist Church for the past seven Sundays.

C. L. Harrington, organist of the Madison Avenue Presbyterian Church, and Mrs. Harrington left for Chicago last Monday. After a thorough inspection of the Exposition they plan to take a trip as far west as Colorado. W. Ward Stevens will sit on Mr. Harrington's organ bench during his absence, and will be found a very capable substitute.

A. F. A.

Mrs. Patey.—This well-known English singer has announced her intention to retire from public life, and has cancelled her contracts after July. Mrs. Patey, who was born in London, within a few doors of Mrs. Sainton-Dolby, is of Scotch descent, and although she made her debut as a juvenile prodigy at the Town Hall, Birmingham, her real career dates from the evening when Mrs. Sainton disappointed at one of Henry Leslie's concerts, and Janet Monarch Whitlock was called by Mr. Henry Leslie from the ranks of the choir to take her place. In 1866, the year of her marriage with Mr. J. G. Patey, she sang for the first time at the Worcester Festival, and since 1870 she has held a leading position. Every music lover is acquainted with the majestic voice which delighted the Americans in 1871, and four years later, at the revival of Mr. Lamoureux, of the "Messiah," fairly overcame the antipathy of the French for British vocalists. It is hardly likely that Mrs. Patey will definitely quit public life without a special farewell.

Dresden Letter.

DRESDEN, June 14, 1890.

It is a pleasure to write that Dresden, after so many—more or less insignificant—operatic novelties, has at last brought out such a beautiful and important work as Antonio Smareglia's "Cornelius Schüt," which was sung on June 6 in German version, and enchanted a large audience in the Royal Opera House. Smareglia's success was an enormous and spontaneous one. Our proverbially quiet Dresden public called and recalled on this occasion in the most enthusiastic way the Italian composer. Being highly impressed myself by the beauties of the work I could not make up my mind to count how many times the author had to bow his acknowledgment, but I may trust the critic of one of our daily papers who said that Smareglia appeared seventeen times. It might have been even eighteen or twenty. The fact is that Dresden may be glad to have made such a row over a new opera, which is sure to have the same success as the "Bajazzo" and the "Cavalleria." There are now three brilliant Italian stars favorably known in Germany, Smareglia, Leoncavallo and Mascagni.

The story of the libretto appeared in a previous occasion in this paper. I only add a few words to the beautiful Italian motto which runs as follows:

"Una dolente istoria vo' cantare
Pietosa si che strappa agli occhi il pianto
La prima volta che l'udi narrare
Ho lacrimato tanto."

The hero of the work, the historical Dutch painter "Cornelius Schüt," sadly succumbs under his mental struggles between fame and his first deep love to the beautiful "Elizabeth van Thourenhoudt." The opera closes with his death and her taking the veil. The music is so full of melodious charm that it never can fail to impress its hearers. "Elizabeth's" beautiful song, "Im Wald, am Wiesen-sain," had to be repeated—a rare occurrence in Dresden—and the leader of the orchestra, Mr. Schuch, whose congenial comprehension of the work was simply admirable, as well as the orchestra, and the singers were exquisite.

Mr. Anthes, who took the part of "Cornelius," is not only a good tenor, but a capital actor. Scheidemantel was a delightfully humorous "Craesbecke." Mrs. Wittich ("Elizabeth") looked like a picture and sang admirably; Mrs. Schuch ("Gertrud"), Miss de Chavanné, Mr. Perron ("Franz Hals") as well as the whole phalanx of Dutch painters in the chorus—everyone in a masterly way contributed to the success of the work. To sum up the whole, including the most beautiful mise-en-scène, there was very little—if any—space left for critical remarks, and Dresden may be proud of this evening. Many representatives of foreign papers attended the performance.

The composer some days before the opening night came over here from Prague, where a fortnight ago "Cornelius Schüt" was produced in the Bohemian opera. Mr. Smareglia is of winning behavior, very modest in his ways and of course highly pleased with the excellent performance of his opera here. He is said to have found no words strong enough to express his delight for Schuch as a conductor, the orchestra and the singers. We are told he is also especially obliged to Ludwig Hartmann for his poetical rendering into German of the Italian libretto to "Schüt" by Luigi Illica.

Edward Strauss has been giving garden concerts here with great success. Though I was prevented from attending them I can affirm that they this year, as always before, were a great attraction for Dresden.

In Miss Haenisch's last examination with her pupils some very interesting new 'lieder' by Leoncavallo were sung for the first time in German translation. They enjoyed the distinction of L. Hartmann's accompaniment, who thus shared in the success of the execution. As compositions they are of a quite peculiar style, and were much applauded. Among the numerous pupils some young ladies who were heard for the first time deserve special mentioning as of very promising talent: Miss Mattersdorff, who gave some Schumann songs; Miss von Glinsburg, Russian folk-songs; Miss von Scholten, Leoncavallo songs; the Misses

MANHATTAN

OPERA HOUSE.

A Great Success!

The Talisman.

Grant, Byers, Dugell, and two beautiful altos, the Misses Zoll and Köhler. Of the "set" from last year Miss Lalea Wiborg excelled with the "Lucia" aria, Miss Kretschmar ("Don Pasquale"), Miss Lengnick ("Freischütz"), &c. One beautiful soprano voice, Miss Swinton, was greatly missed. Miss Swinton left Europe some time ago to marry in America. As perhaps these lines will just reach New York at the time of her marriage, they will take over to her all the united best wishes of her Dresden friends at the pleasant reunions of Miss Haenisch. A. INGMAN.

Metropolitan College Commencement.

THE seventh annual commencement exercises of the Metropolitan Conservatory of Music were held in the Scotch Presbyterian Church on West Fourteenth street in the presence of a large number of interested friends. This was the arrangement of events:

Prayer by the Rev. John Baloom Shaw, D. D., of the West End Presbyterian Church.

Chorus, "O Praise the Lord".....Mendelssohn
Choral class.

Secretary's report.

"Bella mia fiamma addio".....Mozart
Miss Ethel Barrett.

Address, by the Rev. Edward Judson, D. D., of the Memorial Baptist Church.

Scherzo in B minor, op. 30.....Chopin
Miss Cornelia C. Lienau.

Abandon et Serenade, for two violins.....Godard
Miss Ida Branth and Miss Mary Brown.

Remarks by the Hon. Joseph J. Little.

Nocturne in D flat major, op. 27, No. 9.....Chopin
Mrs. W. J. Baer.

"O Lord, Have Mercy".....Mendelssohn
Mr. Robert C. Stanley.

"Love's Pure Spirit" (with violin obligato, by Miss Ida Branth), Claus
Miss Marion Radcliffe.

Awarding certificates in the Synthetic department, by the vice-president.

Awarding diplomas, certificates and Agramonte medals by the president.

Chorus, "Upward".....Marschner
Choral class.

The musical part of the program was very satisfactory, the chorus of about thirty women's voices under Mr. Agramonte doing exceedingly well. Miss Branth and Miss Brown gave their violin duo in excellent style. The serenade in particular was very finely played, as were the solos of Mrs. Baer. At the conclusion of the program the prizes and diplomas were awarded as follows:

Graduates receiving diplomas—Misses Charlotte Mason, Lizzie Raine, Mary H. Siegfried, Henrietta A. Cammeyer, May E. Hurlburt and Susie H. Dixon; Mrs. Annette Peck and John A. Germond. Teachers and performers certificates in voice—Misses Henrietta Langue, Veretta Coleman, and Ethel Barrett. Teachers' certificates—Misses Florence Woodin, Alice Marion Roberts, Charlotte Mead and Jennie McClung. The Agramonte medals were won by Misses Rena M. Atkinson, Minnie C. Lounsbury and Mary K. Troup, and A Stewart Holt. In the competition for the Agramonte gold and silver medals the judges decided that the work of Misses Atkinson and Lounsbury was of equal merit, and an additional gold medal was awarded by the Secretary.

Non-Union Music in Baltimore.—Several labor unions in Baltimore have been accused by the Musical Union of that city of having engaged non-union musicians for the parade on Labor Day.

In the Realm of Sound.—Upon this cadence of speech depends the emotional effect, not of song merely, but of all intervals and progressions of artificial sounds. Many melodic devices are direct copies of human utterance; many more are indirectly suggestive of different peculiarities of intonation under special modes of emotion. A portamento ascent to a higher pitch on the violin is a direct copy of human cadence, when the passion of resistance is roused, and the speaker is compelled to assert himself.

A chromatic progression, even on a keyed instrument, suggests to us the cadence of speech under rising intensity of excitement. A passage in syncopation affects us as an echo of human utterance struggling under contending emotions. In fact, every "voice," whether of the solo instrument or in the orchestra, is constantly employing successions of sounds, which are inseparably associated with the movement of human passions. For when the voice had once asserted itself as the means of communication between man and man, every sound, natural or artificial, came to be referred by association to the cadence of human utterance.

Man discovered his sighing in the breeze, his laughter in the ripples, his moaning in the tempest. But it was not until the frets were removed from the old viols that an instrument was found which could really reproduce the cadence of human utterance. Thenceforward the wail of suffering, the portamento of rising emotion, the vibrato of pleading entered into the orchestra, and became the primary realities of the world of artificial sound. This is the sense, and this is the only sense in which it is allowable to say that music expresses anything.—"Macmillan's Magazine."



Substitutes, vocal and instrumental, who are you, where are you and what are you doing? What are you aiming at? Is this summer position a make-shift or a stepping-stone for you? What do you find you lack most in filling a more competent person's place, and are you working to furnish that lack or trusting to luck? What has been your training, what are you studying and what are your difficulties? Let me hear from you anything you want to say—that is sensible.

FANNIE EDGAR THOMAS, 364 West Fifty-seventh street, City.

MR. KAISER, first tenor of St. Patrick's Cathedral, is writing an opera. Few of those who derive pleasure from the tones of Mr. Kaiser's powerful and appealing voice do not dream how much of a musician he is besides, and that composition is a musical passion to which tone production is a secondary art.

His father a German, a distinguished musician, composer, operatic singer, the son's thought is stamped with strong nationality, and he has wisely concluded that here his strength lies. So in the face of success with English ballad writing, represented by the setting of Mrs. Browning's "Insufficiency," gems of George Eliot's, and others of philosophic cast, love songs, glees and some worthy orchestral scores, he has decided to abide by his heritage and remain distinctively "German."

His opera he will have set on the German stage.

The libretto of the opera is by a young German, Mr. Rudolph Rabe, who was accidentally caught in commercial meshes in this country, while brain and soul were teeming with art products, and who has since, impelled by artistic instinct, returned to his home in Magdeburg, where he is now forging to the front ranks as playwright, essayist and poet. The young men met accidentally and became fast friends.

"The Ban of the Monastery" is the title of the fruitful and mystical subject of the work. It is dressed in rich and melodic harmonies, interspersed with numerous songs. It is in three acts, and covers some 1,300 music paper pages. A feature of the second act is a carousal song of the monks, in which is depicted various epochs of their unique life. In a few weeks Mr. Kaiser repairs to the mountains and woods, where he will elaborate the orchestration 'mid the echoes of Nature's own organ lofts.

Instruments are not necessary to him in composition. He thinks the pictures all out. In effects he is sometimes surprised, but "harmonies are solid."

Orchestration, he urges, is much more difficult in modern than it was in ancient times, partly owing to the development of instrument and effect, and partly to the one-sided musical education of the modern musical specialist. Every intention of the writer must be expressed, even to the bowing of the violins, the breathing of the wind instruments and the slightest tints and shades of phrasing.

The old masters treated their compositions in a much more simple manner. Händel's score may sometimes be found to contain but a figured bass, which the copyist was supposed to extend. What would become of a writer's intention to-day, left to the mercy of the modern orchestra?

Mr. Kaiser does not know when he learned notes. The first time he remembers attention being drawn to them was in school, when one day the teacher told the children to take their slates and "draw something." Instead of a picture the little boy made a staff, writing thereon a small melody which was running through his ears, which feat so astonished the teacher that he was bidden carry it through the several school rooms for exhibition. Regarding this as a form of punishment the young composer wept copiously. He was recompensed later by warm praise and a small coin from his father.

His youth was passed in Baltimore, of which city his mother was a native. He studied harmony there with Professor Hammer and piano with Professor Steinmüller. At seventeen he was director of an amateur orchestra, which "made some horrible music, but was good experience."

His first organ loft salary was \$75, received at this time. Not knowing the value of his voice, he was urged by his father to take the position, and obediently took the first car heading for "church trial." In the same vehicle rode one of the first bassos of the city, of whom young Kaiser stood much in awe and to whom he would not for worlds have disclosed his audacious intention. What was his horror on reaching the church to find the "first basso" entertaining a similar one! Shrinking under the gallery he did not disclose his identity till he heard the committee man somewhat testily exclaim, "I expected a young tenor here to-

night by the name of Kaiser—most astonishing he does not come!" His voice proved "perfectly satisfactory," but on account of his youth the remuneration was fixed at \$75.

He next sang at St. Paul's in that city, later at Christ's Church, and was at Grace when his organ loft savings were sufficient to induce a trip to Europe to study with Stockhausen. During a three years' stay he heard much good music, met many good musicians, and studied dramatic action with the manager of the Royal Opera in Frankfurt. Here he was advised to stay by both Stockhausen and Hans Richter, and later by Mr. Henschel, of London, where he went to study traditions and sang successfully in concert. But full of the idea of big oratorio success in America, he rejected all temptations to remain in the Old World and confidently crossed to the New, and was here but two weeks when engaged for the Cathedral.

He is director of the vocal department of the New York Conservatory, is tenor of the Temple-Bethel, Madison avenue and Seventy-fourth street, teaches, composes and belongs to singing societies. Being besides a married man with home duties and pleasures, it is safe to say that his idle moments are not many. His vocal aim is for oratorio. He has already, still in his twenties, achieved success in "Redemption," "St. Paul," "Elijah," "Messiah," the Passion Music in Germany, and a vacancy, filled by him once for Mr. Courtney in Canada, has since been filled by him with great satisfaction. His favorite masterpiece is the Liszt-Heine "Lorelei" with cello obligato. Beethoven's and Liszt's are his masses. In the fall he purposes giving a series of song recitals, one of which shall be devoted to Brahms, his favorite composer. His compass is large, tone full and round. With his excellent training and strong musical instinct, there is no reason why he should not become one of our leading oratorio tenors.

As teacher he finds a great lack of application and earnestness among pupils. The student spirit reflects the musical feeling of the still young nation. Pupils want gay, bright things always, and to be guaranteed when they can accomplish them. Schubert's songs are not favorites with young Americans.

He does not see how negro melodies can become the basis of national music. "There may be national art," he says, "but not national music. Music is individual. External forms are cosmopolitan. Internal sentiment only can be national. French and German types of music are not antagonistic musically, yet how distinctive the undercurrent! The musical spirit in France is more active than that of Germany, owing to the active national musical spirit which encourages the artist and rewards him for his gifts and work. Americans have but little idea of the value of 'gift.' 'To be sure, it's his business! If I had the time to practice, or if I practiced the whole time the way he does, I could play that way, too!' are common expressions. The artistic work of an artist as such is not appreciated here as it is anywhere in Europe. The artist is expected to 'hustle' with the rest, and have as much recognition as he wins in a business like and short-haired fashion."

One trouble with music in Germany, Mr. Kaiser thinks, is that through political movements Berlin, an essentially unmusical city, is made the nation's head centre. Its population is largely Poles and Fesians, an old German tribe, of whom it has been said: "It is a tribe without song!" Berlin is the place where agents and managers throng to meet singers and musicians. Either Frankfurt or Munich would make a much richer centre musically.

Beethoven he claims to be the most symphonic of all the tone poets. There is a development of theme by rule, and a development to meet dramatic action. Liszt's "Tasse" is one of the strongest illustrations of thematic elaboration, both triumph and lamentation being expressed by the same motive. In the latter style Wagner excels; hence one great source of appeal in his composition. He also says that there is no doubt but that much music of the masters which was intended by them as classroom study only has been placed before the public as "composition." Hence much of the honest public distaste for "classical music." Robbed of idea and sentiment, and containing but technical lessons, even musicians waste time searching for beauties never intended to exist, and which they have to persuade themselves they find.

When young Mr. Kaiser had an excellent opportunity of studying the German classics, but rejected them all for Shakespeare, his idol, till association with Mrs. Stockhausen, wife of the musician, an elocutionist and rhetorician of the best standard, friend of best German linguists, stimulated him to their study.

Speaking of this matter of modern orchestration Mr. Louis Lombard, of the Utica Conservatory, says:

"The universal creative artist encounters greater obstacles than any other human creature in his endeavor to give intelligent expression to his ideas and feelings. To communicate the written notes to the audience numberless agents, good or bad, must be used. It is often thought that the most dangerous of these intermediaries is the singer, but I am convinced that there is no one whose responsibility is greater than that of the conductor. His incompetence, indifference or malevolence may destroy the whole work he conducts and turn the noblest inspirations into

inane vagaries. When the difficulty and seriousness of a conductor's position are appreciated, it becomes difficult to express, adequately, one's admiration for a Seidl or a Nikisch."

This week Miss Blanche Taylor left for Boston for "Class Day" at Harvard and Williamstown colleges. A "grand time" is expected. Her cousin, Miss Edith Taylor, gives her a garden party at her home in Cambridge. On her return Miss Blanche spends the summer at the Indian Harbor Hotel, Greenwich, Conn. Mr. Will Taylor is now a "Mus. M." having had the degree which these letters represent conferred upon him with the position of professor of music by that college.

FANNIE EDGAR THOMAS.

Buffalo Briefs.

BUFFALO, N. Y., June 12, 1893.

THE Orpheus concert and Vocal Society concert of some time ago practically wound up our musical season. There are also the Olcott Hall song recital and Sousa band concerts to mention; not to go into detail over young Cyril Tyler's concerts, a graduation recital by Miss Mayme Maerz, Syracuse University Glee Club concert, and our season of summer opera by the Murray-David Opera Company, just begun most successfully.

The Orpheus singers and Mr. John Lund, their conductor, are in dead earnest; there is discipline there—and when a man does not show up at a general rehearsal he is not allowed to sing, that's all. This being the case there is a finish and general familiarity with the work in hand at an Orpheus concert which is quite lacking at other similar affairs.

This last concert brought forth several novelties: a "Wanderer's Song," by Lund, a "Love Song," by F. W. Kraft, and an arrangement of "The old home ain't what it used to be" (negro melody), by Mr. Lund, the German version by his mother. All of these works are far above the average in merit. Lund's "Wanderer's Song" is an inspired work, and with the negro melody arrangement are sure to win their way when published.

Miss Maud Powell is an annual guest; she sometimes comes two or three times a season, and is (figuratively) received with open arms; some of us, no doubt, would prefer that the "open arms" should not be figurative. But, hush! I'm married, so this is a stage whisper only. She was hampered on this occasion by a sudden change in her program numbers, which was utter nonsense, for of the numbers she had originally chosen, only one, the Vieuxtemps Polonaise, had been played here by Marteau. However, the obliging Maud changed them to please somebody or other—probably or other—played the Rust introduction and allegro, and a brace of short pieces, to the limitless satisfaction of audience and the "or other." Mr. Riesberg was the accompanist.

The Vocal Society's concert suffered from several contretemps: first, Mrs. Jones could not sing, Miss Clark and Miss Welch taking her place, and the Vocalion organ caught a cold, or was balky and would not work; quickly remedied, however, by Mr. Daniels, who appeared on the scene, or rather behind the same, and with coat off persuaded the instrument to behave properly. The part songs, women's chorus and short cantata, "The Pilgrims," by Chadwick, were all sung exceedingly well under Mr. Mischka, so I was told by competent authority. In the successful endeavor to be in two places at once that evening I could hardly be expected to make extended mention of either.

Young Henri Marteau appeared here for the third time within as many months in this concert, and again pleased his hearers mightily, by reason of his beautiful, heartfelt tone and warm-blooded, intense violin playing. In connection with this I "rise to a personal explanation."

At a previous (Sängerbund) concert his accompanist, a thoroughly capable man, but who has a way of "losing his head" at critical times—ask Maud Powell—had so bothered Marteau that he wrote asking that your correspondent, who had played his accompaniments on the occasion of his first appearance in this city, should be engaged. Right willing was I, and everything passed off perfectly. Next day and some time after the Buffalo "Courier" made several flings at me, for why? Because, forsooth, I was preferred by Marteau to the "other fellow," who acts as accompanist for the Buffalo "Courier's" critic. I have Marteau's note, asking Mr. Mischka to engage me to accompany him. Shall I say, "I am sorry I was preferred to you," or "I am sorry you didn't satisfy Marteau at the Sängerbund?" which would be nearer the truth. Now, of course, the public does not know this "inside history," and they never would have known it if Mr. "Head-loser" had shut up. He steps on me, and here's the only kick I make. I'm sorry, for I never want to hit anybody!

The Chauncey-Olcott-Marguerite Hall song recital catered to two entirely distinct folk; the one the musically educated and refined, the other the ballad, love song loving miscellaneous public hall representing the first named of course. Olcott has a lovely, low tenor voice, a delightfully distinct enunciation, and an equally delightful stage presence, but he sings trash—trash—trash—nothing but trash, and sings "love-ah," "yes-ah," "oys" for "eyes," "tender-lee," and commits other vocal sins too numerous to mention. Once when he sang a fortissimo A I thought he would burst, sure! However, he didn't, and is still among us.

Miss Hall sang graceful, serious, thoroughly good music in a style that actually won over Olcott's admirers; she was the oasis in a musical desert.

Sousa's Band gave two well attended concerts at Music Hall, which demonstrated that Gilmore's successor has been found.

Mr. F. W. Riesberg's pupils, some thirty-five in number, held forth in two students' recitals last week.

Miss Mayme Maerz played a piano program (her graduation recital, Buffalo School of Music) intelligently.

Miss C. M. Woods' class gave a musicale at a private residence this week.

P. W. RIESBERG.



HARRY W. LINDSLEY, organist of the Second Presbyterian Church, Newark, and corresponding secretary of the Manuscript Society, christened a new organ in the Pearl Street Baptist Church, Bridgeton, N. J., on June 19, by giving an excellent organ recital. The organ was built by M. P. Moller, of Hagerstown, Md., and has twenty-two stops and 847 pipes. Mr. Lindsley was ably assisted by the soprano of his Newark choir, Miss Amy Ward Murray, and by local talent. He played compositions by Clark, Jonas, Thayer, Welch, Tours, Buck and Batiste. The Bridgeton "Evening News" said of the recital: "Mr. Lindsley was at once the master of his great instrument, and the unerring touch and freedom of manipulation captured his auditors from the beginning." The "Daily Pioneer" commented as follows: "Those who went expecting a treat of the finest organ music were not disappointed. The pleasing program was made up of gems of the finest musical character, the selections arranged by Mr. Lindsley being exceedingly fine and rendered with captivating skill. Perhaps the sweetest of the vocal solos was that always sweet anthem, 'I know that my Redeemer liveth,' which was sung by Miss Murray, and in which her full, round and sweet soprano voice had fine effect. The program had been so arranged as to bring out the excellent combinations of tone of which the instrument is capable, and their character must have been highly gratifying to the musical critics who had gone there to listen."

Raymond Wheeler Smith, solo tenor of the Second Presbyterian Church, Newark, and a member of the Mendelssohn Glee Club of New York, and Miss Olive May Hopping, of Newark, were married on June 14 at the Clinton Avenue Reformed Church, Newark. Mr. Smith's associates in choir work sent an exquisite Japanese screen as a wedding gift.

Alfred Hallam, of Stamford, Conn., and Mrs. Hallam will sail for England next Saturday on the City of Rome, to remain until September 1. They will spend most of the time in London. Mrs. Hallam is an American, and this will be her first trip to Europe.

R. Huntington Woodman, of Brooklyn, will spend July at Bailey Island, in Casco Bay, Me., and will play at the World's Fair the first week in August. His address during the first half of August will be 5106 Cornell avenue, Chicago. He speaks in high terms of the new baritone of his church choir, Royal S. Smith, the husband of Mrs. Lillian Blauvelt.

Mrs. Mary Knight Wood, the composer, is summering at "Witchwood," Onteora, Catskill Mountains.

Miss Nellie Sabin Hyde, solo contralto of the Madison Avenue Presbyterian Church, who is at her old home in Poughkeepsie, N. Y., in attendance upon her invalid father, was the bright particular star at the commencement concert of the Troy Conference Academy in Poughkeepsie on the evening of June 14. Her selections were, "My heart at thy sweet voice," Saint Saëns, and "Still as the Night," Bohm; both with orchestral accompaniment. One newspaper said of her performance: "It was the first appearance of Miss Hyde since her return from New York, where she has been singing and studying for about three years. Miss Hyde's rich contralto voice, good as it was before, is very much improved. There is a fullness, a finish in it which takes her out of the amateur class and places her among the artists. It is beyond our ken to criticize her singing, every tone of which is pure and smooth. To say that the audience was pleased and delighted does not express it." Others who participated were George P. Doring's orchestra, of Troy; Miss Mabel Roberts and Harvey E. Bruce, vocalists; the Trojan Glee Club and Miss Genevieve Cleveland and Charles T. Murdock, readers.

Miss Fannie M. Spencer, the talented composer and organist, will summer on Croton avenue, Sing Sing, N. Y.

Charles T. Howell, of New Brunswick, N. J., will substitute for Dr. Gerrit Smith this summer on the organ bench of the South Reformed Church.

Charles B. Rutenber, having lately enjoyed a few moments of leisure, spent the time pleasantly and profitably in composing three delightful songs, entitled "Desire," "Night Song" and "Good Morrow," which he has dedicated to Perry Averill. They will soon be published.

John Towers, director of the Towers School of Vocal Music, New York, and chief of the vocal department of the Utica Conservatory of Music, will pass the summer months in Utica.

C. C. Müller will bring out next month a useful little book of thirty-two pages, supplementary to his two tables of progressive harmony which have met with such a wide sale. The new book will be especially devoted to chord succession and harmonization.

J. F. Kitchen, organist of the First Presbyterian Church, Newark, will spend a portion of the summer at his old home near Toronto, Canada. Later he expects to visit Detroit and Chicago.

Sumner Salter returned last Friday from Iowa. Mention of his great affliction was made in the last number of THE MUSICAL COURIER. He attended his mother's funeral. His father is now out of danger and will recover.

Charles B. Hawley's new song, "I Long for You," with violin obligato, is just out. It is published by the Metropolitan College of Music. Ditson will soon publish Mr. Hawley's beautiful setting of Mrs. Amelie Rives Chanlers' poem, "O Lady Mine." The song originally appeared in "Once a Week."

Miss Elysabeth Putnam Moore, violinist; Miss Sara Humbert, contralto, and Russell King Miller, pianist, have combined forces for teaching purposes next season. They hope "by the association of pupils and teachers in different branches of music to develop artistic taste and lay the foundation for broad musical culture." Such combinations are highly sensible, and ought to be extremely profitable to those interested. Mr. Miller will teach both piano and harmony.

A new concert company has just been formed for next season, comprising Miss Angusti Yendik, contralto; Miss May Lyle Smith, flutist; E. A. Hunt, tenor; William H. Kennedy, baritone, and George Sumner Kittredge, pianist.

George Riddle, the ever popular reader, will make his fourth tour to the Pacific Coast from August 15 to September 17. On September 29 he is booked for the Chicago Exposition, to do "Oedipus" with Prof. John K. Paine, of Boston, who will conduct his own music.

ADDISON F. ANDREWS.

Music in Boston.

BOSTON, Mass., June 25, 1893.

IT was proposed the other day by Colonel Eliot, of London, that the English public should subscribe for a memorial to Jenny Lind in Westminster Abbey, and the Dean promised to find space. The "Pall Mall Gazette" vigorously fought the project, and gave these reasons in objection: "Jenny Lind was a Swede, and we cannot have an alien immigration where there is scarcely room enough for Britons. If she be admitted it will one day be found impossible to exclude Dr. Ibsen or Leoncavallo, besides inducing a further complication in the miserable relations between Sweden and Norway. Then, again, she had a marvelous voice, but no better than Adelina Patti's, or Grisi's, or many another singer's."

These arguments are by no means unanswerable. Händel was a German, and Clementi was an Italian; yet the two enjoy snug lying in the Abbey. That the voice itself of Lind was marvelous was disputed during her operatic and triumphant years, and disputed by men of authority. Grisi died near Cremona, and Adelina Patti still sings "Home, Sweet Home," so that the comparison seems lugged in by the heels, as far as any application to the matter in hand is concerned.

But one paragraph of the "Pall Mall Gazette" deserves republication in full, and, when you consider the temper of the English public, the bravery of the writer is as conspicuous as his hard sense in this instance:

"The truth is that the estimable persons who back this appeal are ridden by the absurd fallacy which vitiates the national judgment in matters of art. She sang for charity, we are told. She was the pride and glory of her sister women, her gifts were exercised as a trust from God. She was to thousands a revelation, and her noble motives were felt vibrating in her song and became an impulse to a higher life. So that, coming to the quick, the public is asked to set up a medallion of a pious Swede in the home of the great dead of England. The truth is that Jenny Lind vocalized the Great National Blush that bloomed on the country's damask cheek through the early Victorian period. England blushed self-conscious at its own respectability. But that is no reason why we should make monuments to a professional singer because she happens to be generous and respectable. It would not be a fitting tribute to Genius and to Worth, so much as a complacent tribute to our own preference of Worth before Genius."

This habit of the English, this judging an artist chiefly by the morality of private life, is seen in Dr. Mackenzie's lecture on "Falstaff," in which he "concluded by some references to the admirable private life of Verdi." The "Pall Mall Gazette" is moved to cry out against "the more or less paltry credentials of a charitable private life." It closes its protest with these words: "If Jenny Lind had cheated her husband, and gone off to Paris with a leading tenor, we should not have heard a word of this medallion."

And what, pray, will Holland, the canon and precentor of St. Paul's, and Rockstro, the man Friday of Sir George

Grove, say to these bitter words? For did they not write the voluminous, pretentious and wholly inadequate *Life of Jenny Lind* in two volumes, in which we are told that the Bishop of Tasmania approved of the singer's character; that her manner toward the Bishop of Norwich was intensely reverential; that Dean Stanley thought highly of her singing; that she preferred the Bible and sunsets to the life upon the stage? This swollen and yet incomplete work abounds in such pious orgies of cheap rhetoric.

Now, the Lord forbid that I should jest at man or woman on account of righteousness of life. The purity and the charity of Jenny Lind excite the admiration of readers to-day, in spite of the sentimental and fulsome eulogies of her biographers. Alfred de Musset, however, once said that George Sand used the word chastity until it became indecent; and when the purity of a singer is extolled and italicized for a thousand pages, the reader may easily be pardoned for hoping that there might have been at least one peccadillo, un péché véniel, after the manner of Blanche d'Assay, that escaped the notice of the canon of St. Paul's and the British Matron.

Or when he sees a sentence like this: "The very existence of an artist, who responded to Mendelssohn's ideal, is bound to set us thinking," what can the reader do but drop the book. It is as bad as the "Hoot mon" that starts the opening chapter of so many "novels of character."

I wish that Jenny Lind had written her own life, the record of her private and artistic life; that is if she had written honestly, without affectation, and without concession to popular English taste. We might then gain some idea of her real personality. For even your selfish scoundrels, when they write apologies for their existence, show as a rule their evil disposition, and the good of which perhaps they, as well as the world, were unconscious.

The autobiography of a virtuoso should be peculiarly interesting. Ulysses-like, he sees many cities and many men; he is thrown in with singular dwellers in Bohemia, and smug inhabitants of the land of Conventionality. There are books written or dictated by musicians that are delightful reading, and again there are autobiographies that disappoint and are dull.

Perhaps the most fascinating of all these books is the joyous and pathetic account of Dittersdorf's life, dictated to his son, a wretchedly printed volume of about 300 pages. It bears no motto, but this one would serve:

"O, how wretched is that poor man, that hangs on princes' favors!"

Then, there are the books of Grétry, garrulous, shrewd, a queer mixture of nonsense and acuteness.

There are the stories told by Spohr, Adam, Roger, Dupres, Rubinstein,—there is a long list.

Take for instance the "Souvenirs" of Giuseppe Marco Maria Felice Blangini. How charming is the innocent vanity of the man! Do you remember his account of his relations with S. A. L., the Princess Pauline, Princess Borghese? How discreetly indiscreet the sad dog is. "Now, I arrive at the point where I must speak of my acquaintance with the Princess Pauline. My relations with her have made too much noise in the world for me to think that I should be constrained by useless discretion; but in speaking of her, I shall point out characteristics that have not, perhaps, as yet received just treatment. The rumor of my reputation as a chamber singer and composer reached her; she wished to know me, to hear me, to take lessons. As soon as I was informed of her wish, I was at her command. She took several lessons, and in a few days she named me 'Director of her Music.' But before I pursue this delicate theme I must note here other recollections, which might escape me."

Giuseppe, your promotion was as rapid as that of Fritz in the service of La Grande Duchesse. But you and your Princess Pauline and the 300 of your noble pupils, whose names you so diligently record, where are you all to-day? Where is the Baroness de La Bouillie, or Lady Doyle, or Miss Sullivan? Perhaps, although you yourself died over fifty years ago, some very old woman, with snow white hair, with shaking knees, some venerable woman may even now blush for a moment at the recollection of your name, and sigh at the distress of your latter years? For you were loved by women, Blangini, and you melted them by your romances. But where are your 174 romances in thirty-four volumes? And where are your 170 nocturnes for two voices?

And now comes Charles Dancía, with his "Notes et Souvenirs," published this year by Delamotte in Paris. Here we have no Blangini with his amourettes. It is a set,

sad, earnest face that meets the reader at the very start. This is Dancía, the violinist, composer and professor; the man of prizes, medals and decorations. His book is not without lovable naïveté. He tells you when he was disappointed; when he was treated unjustly. He expresses his opinions freely.

He does not tell us when he was born, but it was in 1818. The first impression was made by Robinson Crusoe; he sought adventure in the neighborhood, and on his return was trounced by a heavy handed father.

When he was thirteen he heard Paganini. "His violin still sings in my ears." Dancía's remarks concerning the peculiarities of Paganini's performance are of great interest to violinists, and they, as well as his comments on other masters of the fiddle, should be translated at length. He declares that the finger ensemble of Paganini, "so indispensable in obtaining sureness of intonation," was approached by Vieuxtemps alone. Listen to this man of severe taste and rigid views. "Some artists have said that Paganini was a dazzling meteor who left no trace of his path. I dispute the validity of this opinion, erroneous, unjust, because to-day, as then, Paganini has rendered a great service to intelligent violinists, who have gained inspiration by novel effects once peculiar to him. I believe that outside of the works of Bach, Tartini, Locatelli, Campagnoli, and other ancient and modern works especially contrived for enlarging the play of the fingers, it is necessary to study seriously the studies of Paganini, which are masterpieces, a very monument of the art of violin playing. In spite of the abandon which Paganini gave to a phrase, he was exact in his delivery of a measure."

In 1830 Dancía admired the elegant and irreproachable bearing of De Beriot, as well as the purity of his tone. "His style was of a rare exactness, and his bowing was remarkably supple." Dancía was convinced that De Beriot adopted the same *scordatura* as that of Paganini in the performance of his concerto, *i. e.*, all the strings were raised a semitone.

"Léonard was an honest and loyal artist." In 1860, when he was asked to serve on the Conservatory jury, he refused on the ground that he should not judge publicly his own pupils.

In 1837 Dancía played for the first time at the Société des Concerts, and an amateur offered him a fine Stradivarius. Dancía worked with it for ten days, but he did not master it, and he played on his own, an instrument of Gand père.

"Vieuxtemps was a virtuoso in the best meaning of the term; his style was large, of clear sonority, powerful, transparent, perfect in intonation; his bowing was supple, his staccato was pure. Everything was united in him, and he was a remarkable composer."

"According to my opinion, a conductor that is not a violinist cannot indicate in an orchestral work, or even in opera, the proper bowing and fingering, which vary the timbre of the strings and give ensemble, homogeneity and finish."

"My colleague, Mr. Massart, always a teacher thoroughly engrossed, preferred that a pianist should accompany his pupils, as he probably thought that the ensemble is more complete and the pupil better sustained. I do not agree with him. The violin supports the pupil better, and inspires him more."

"The chief characteristics of the instrumental works of Viotti are nobleness of thought, grandeur and elevation of style, expressive and charming melody. Viotti should be regarded as the true chief of the French violin school."

"In 1841 I heard the young violinist Thérèse Milanollo. This twelve year old girl triumphed, and justly. I was struck by her precocious skill and the accuracy of her execution. Besides true sentiment and great purity of style, she had a sympathetic tone that moved the hearer. As I left the hall I saw Berlioz, who, as a critic, was surely Somebody, and he was enthusiastic."

In 1845 Dancía played with Liszt at Lyons. The pianist did not wish to play the variation written by Osborne and De Beriot in their duet founded on "William Tell," as "the variation was pretty without doubt, but for little girls." Dancía wondered at the fire, the dash and the fancy of the pianist.

"I never understood why ancient and modern masters paid so little attention to useful and necessary indications, without which it is difficult to interpret their works. I asked the reason of this of De Beriot and Vieuxtemps. 'To what good,' was the reply; 'when one is intelligent he should divine that which is necessary.' Now, I should not like to say that these masters perhaps wished to keep their traditions and secrets."

"I am struck by the slowness and sweetness of the clarinet solo in the overture of 'Zampa,' as it is played to-day. Hérold used to say, 'You need dash and vigor, for it is Zampa that speaks!' And if I remember aright, the celebrated clarinetist Bouffé played the C clarinet instead of the A so as to gain a more biting tone."

But this is enough of Dancía for the present. His com-

ments on contemporaneous music are interesting and perhaps irritating, but they will keep.

The total subscriptions to the new Music Hall up to Saturday evening amount to \$334,100. The subscribers are 243, and the amounts range from \$100 to \$25,000. The sum of \$65,000 is still needed, and earnest appeals are made to the citizens "to retain for Boston its pre-eminence in music."

The report of the engagement of Mr. Weingartner as conductor of the Symphony Orchestra is denied at Music Hall. PHILIP HALE.

An American Singer.

PARIS, May 26.

AMERICA as a land of sweet songstresses scored another great success on Wednesday night, when Miss Sanderson, of California, appeared here in the leading part in Saint-Saëns' comic opera of "Phryne." This vocalist has all the gifts needed for the part. She has a splendid figure, a face which one is never tired of looking at and a delightful voice of the light and rich soprano kind. It was not easy to be "Phryne" without trenching on the proprieties. Yet she was equal to this requirement. The music is worthy of the composer of "Samson and Delilah," who was enraptured with his Californian songstress, as well he might be. Miss Sanderson is an accomplished actress. She lives here with her mother and several other sisters, who are all gifted but in different ways, which is fortunate. They do not, therefore, enter into rivalry with one another.

Somehow she did not take in London, where she sang in "Manon." Perhaps she would now impress a London public differently, her voice and talents having since then gained in maturity. The music of "Phryne" is on the whole light, lively and most original. It is free from the dross of every sort of vulgarity. Harps and timbrels are brought into it with the happiest effect. The use made of them gives one the idea of glancing cleverness, a mental quality for which the Athenians of former days were famous. Some passages are simply splendid in the overflowing fullness of strong musical sentiment. One of these is the hymn of invocation to Venus. This is an appropriate hymn to be sung in the house of "Phryne." It is given as a trio, with an accompaniment which Saint-Saëns only could have composed.

The Athenian professional beauty, whom Miss Sanderson has to personate, is not so had in the opera comique as she might be. There are in her favor extenuating circumstances without number. Were she not what she is, how could she associate with the men of talent in Athens, or escape from the cooped up life to which the respectable Greek woman was condemned? She is made out to be a good hearted person and loyal to the "Archon's," or Judge's, nephew, "Nicias."

"Nicias" is like Charles Surface in being nobody's enemy but his own. He outruns the constable in many ways. Having, for Athens, a large estate, his avaricious uncle combines with the creditors of "Nicias" to throw him into prison and sell his property for anything it may bring, so that the corrupt and unnatural uncle may buy it. Phryne determines to defeat his plans. She begins by setting on her slaves to beat the bailiffs sent to arrest "Nicias" and to seize on his property. She also sets them on to sing ribald songs in front of the bust of the Archon, "Dicephile," which has been freshly unveiled. For this she is summoned before the Areopagus. But we only hear of her trial, and for the sake of stage effect she is represented to have been condemned.

The "Archon," having seen her before the Court of Athens, falls in love with her and comes to call on her at nightfall. She, wanting to get "Nicias" off, plans with him a course of action. She is to lead "Dicephile" to compromise himself, and then "Nicias" is to rush in with a number of witnesses and force the uncle under the threat of exposure to promise the reversal of the sentences against "Phryne" and "Nicias." Miss Sanderson's by-play is above all praise when she is inveigling the knavish old "Judge" into the trap. He cannot go further in folly. As Athens was never a dressy city in the Parisian sense, the eye is not diverted from Miss Sanderson by the finery of her clothes. The costumes are of course all Greek, and the plot is of the flimsiest. All the better. The interest of the work entirely depends on the beauty of the principal singer and on the vocal and instrumental music.

E. C. in "Tribune."

Emil Liebling's June Concerts.—Emil Liebling played before the New York State Music Teachers' Association at Rochester on June 27, and before the Indiana State Music Teachers' Association on June 30 at La Porte. His program at both concerts was wholly composed of Schumann compositions.

Highland Park Commencement.—The commencement concert of the Highland Park Normal College, at Des Moines, Ia., was given last Monday evening under the direction of Mr. James M. Tracy, the music director. The program was an interesting one and very well given.



Rough on Patti.—Mrs. Adelina Patti sang at Albert Hall recently, and G. B. Shaw, of the London "World," says:

On Saturday afternoon the Albert Hall was filled by the attraction of our still adored Patti, now the most accomplished of mezzo sopranos. It always amuses me to see that vast audience from the squares and villas listening with moist eyes while the opulent lady from the celebrated Welsh castle fervently sings, "Oh, give me my lowly thatched cottage again." The concert was a huge success. There were bouquets, raptures, effusions, kissings of children, graceful sharings of the applause with obligato players—in short, the usual exhibition of the British bourgeoisie in the part of "Bottom" and the prima donna in the part of "Titania." Patti hazarded none of her old exploits as a florid soprano, with an exceptional range; her most arduous achievement was "Ah fors e lui," so liberally transposed that the highest notes in the rapid traits were almost all sharp, the artist having been accustomed for so many years to sing them at a higher pitch. Time has transposed Patti a minor third down, but the middle of her voice is still even and beautiful, and this with her unsurpassed phrasing and that delicate touch and expressive nuance which make her cantabile singing so captivating, enables her to maintain what was to my mind always the best part of her old supremacy.

A Ghastly Anecdote.—Baron Achille Paganini, of Parma, some time ago exposed the face of his famous father, the violinist, to the view of one of his guests, the violinist Ondrick. Chesterfield, when he drank the glass of vinegar and pronounced it fine old Madeira, did not carry the generosity of hospitality to a greater length than this. The countenance of the dead violinist was found to be in a perfect state of preservation. It seems that the Bishop of Nice refused to permit the interment of the violinist's remains in consecrated ground because Paganini had neglected to receive the ministrations of a priest at the time of his decease. It was not until five years later, in 1845, that the Pope gave the desired permission, and during the interval the embalmed body lay for a long time in the hospital at Nice.

Ernest Pauer.—Ernest Pauer is writing a biographical dictionary of pianists and piano composers.

Massenet's New Opera.—Mr. Massenet has read the score of his "Thais," which is to be produced at the Opera next season, to the managers of that theatre, and the cast has already been discussed, but not settled.—European edition of the "Herald."

A Royal Harpist.—The Queen of the Belgians is said to be one of the finest harpists now living. A few days ago, on the occasion of her lady-in-waiting, the Countess Marie de Limburg Stirum, becoming a nun, she acted as sponsor, and after presenting the postulant at the altar, played a solo on the harp, to the great delight of the Sisters of the Sacred Heart, who thronged the convent chapel.

Too Sensitive.—At the International Musical Competition at Brussels a piece was to be performed by all the Capellen one after another. Unfortunately, a member of the Bavai Capell struck in too soon, whereupon director Renard grew pale and fell to the ground a corpse.

Dresden.—The performance of "Cornelius Schüt" created extraordinary excitement. Smareglia, the composer, was called out seven times. The orchestra, under director Schuch, surpassed itself. Marie Wittich and Anthes sang admirably. The least important solos were given by first-rate soloists.

Heinrich Hofmann.—There have just been published "Six Character Pieces" for the piano by Heinrich Hofmann. The opus number is 107. These pieces display masterly form and great melodic riches. Hofmann "Five Lieders" (op. 104) are distinguished by their singable qualities, and a piano accompaniment marked by harmonic refinement.

Conti.—The operetta "Der Taugenichts," by Josef Conti, has been successful at the Theater unter den Linden, in great part owing to the performance of Clara von Kürz, the Hungarian soubrette.

Aranyi.—The young tenor of Kroll's Theatre, Aranyi, has been engaged for three years by the Milan La Scala Company.

Another Bohemian.—At a late Richter concert in London the program included one of the promised novelties of the season, Fibich's overture, "Une nuit à Carlsstein." Fibich is yet another Bohemian composer, but his music does not seem to bear the national stamp as strongly as Smetana's. The work in question is an overture to a comedy, and is effective and musically, but the melodic interest is of the slightest; whatever attractiveness it pos-

sesses is to be found in the clever treatment of the materials employed.

Paris Grand Opera.—The receipts at the Grand Opéra for May were: May 1, "Huguenots," 15,970 frs.; 3, "Samson et Delila," 16,685 frs.; 5, "Tell," 17,835 frs.; 6, "Rigoletto," 11,597 frs.; 8, "Tell," 15,031 frs.; 10, "Lohengrin," 18,366 frs.; 12, "Walküre," 15,388 frs.; 13, "Lohengrin," 12,976 frs.; 15, "Walküre," 18,667 frs.; 17, "Walküre," 22,338 frs.; 19, "Walküre," 23,408 frs.; 20, "Tell," 13,246 frs.; 22, "Walküre," 22,627 frs.; 24, "Walküre," 22,321 frs.; 26, "Samson et Delila," 21,116 frs.; 27, "Walküre," 19,806 frs.; 29, "Walküre," 22,711 frs.; 31, "Samson et Delila," 17,316 frs. There were eighteen performances during the month; the total receipts were 826,494 frs., or an average of 18,138 frs. In May last year there were twenty performances with 283,171 frs. receipts, or an average of 14,158 frs.

Bologna.—The new two act opera "Malin," by Mr. Frontini, is said to be an offshoot of "Cavalleria," and to have a good, interesting libretto. The music is described as confused, devoid of originality and with childish instrumentation.

Alberto Franchetti.—The composer Franchetti is at present engaged on three operas. One, to be produced this winter, is entitled "Nostalgia;" the second is entitled "Maria Egiziaca."

Mottl.—Director Mottl has withdrawn from the Covent Garden German season upon a question of fees. The management offered him \$3,000 and he wanted \$3,000. Emil Steinbach, of Mainz, takes the place.

Opera Comique, Paris.—Below are the casts of the two pieces lately given at the Opéra Comique. "La Déserteur":

| | |
|-----------------|-------------------|
| Alexis..... | Mr. Soulaerix |
| Montaciel..... | Mr. Delaquerrière |
| Courchemin..... | Mr. Bouvet |
| Jean-Louis..... | Mr. Grivot |
| Bertrand..... | Mr. Barnolt |
| Le geôlier..... | Mr. Davoust |
| Louise..... | Mrs. Simonnet |
| Jeannette..... | Mrs. Leclerc |
| La tante..... | Mrs. Pierron |

And "Les Deux Avers":

| | |
|----------------|--------------------|
| Jérôme..... | Mr. Carbone |
| Martin..... | Mr. Badiali |
| Gripou..... | Mr. Périer |
| Madelon..... | Mrs. Molé-Truffier |
| Henriette..... | Mrs. Lalainé |

A fire broke out in the house during the performance of "Les Troyens," caused by an accident to the apparatus of a photographer who was taking a view by the aid of a magnesium light. Mr. Fougère's box caught fire, and the smoke alarmed the artists behind the scenes, but the audience did not perceive anything. The firemen extinguished the flames without interrupting the performance.

St. Cecilia.—A has relief by Mr. Lombard, representing St. Cecilia, has been placed in the vestibule of the concert hall of the Paris Conservatory. The Saint is seated at an organ, opposite her is an angel contemplating her in a sort of ecstasy, while above cherubim supported by clouds are listening with rapture.

The Will of Alice Ozi.—By the last will of Julie Justine Pelloz (Alice Ozi) the Society of Dramatic Artists is appointed her universal legatee, after paying sundry bequests, among them a sum of 50,000 francs to the Society of Artist Musicians and 10,000 francs to Miss Laurent's "Orphelinat des Arts."

Weak in Geography.—The illustrious Maurel, who proclaims to a listening world that he will never, never play in Germany, lately made proposals to the manager at the Court Theatre at Mannheim for appearing there as a "Gast." The Mannheim director, Prasch, replied in the dreadful German language, unfortunately, that he would be very glad to make arrangements with Mr. Maurel after his appearance in Berlin.

Lisbon.—A new zarzuela "El Rei damnado"—music by Chapi—and a new piece of the same class, "A bruxa das ruínas," by Messrs. Dias Costa and F. da Silva, have been produced at the capital of Portugal.

Hans Von Bulow on Composers.—"I divide operatic composers into two categories: (1) those who add to the répertoires of barrel organs; (2) those who drain those répertoires."

Stojowski.—Sigismond Stojowski was born at Strzelce, Poland, on May 2, 1870. He began his musical studies with L. Zelenski at Cracow. In 1887 he went to Paris, continuing his education at the Sorbonne, and completing his musical studies at the Conservatoire, where he studied composition under the late Léo Delibes, and piano under L. Diémer. In 1889 he won the first prizes in both piano playing and composition; since then he has studied with Paderewski. Last year he gave successful concerts at Berlin, and his suite for orchestra was performed at the Philharmonic concerts there.

Wagner Literature.—Dr. Henry Coutagne has published a critical study on Wagner and the theatre at Bayreuth. A literal translation of "Parsifal" has been issued by Judith Gautier, who adds an introduction on the sources of the story.



Joseffy a Philanthropist.—Joseffy, the pianist, began by buying a tattered New York newsboy a pair of shoes on Saturday, but found that a proper regard for the harmonies compelled the purchase of a complete outfit. The one thing that the pianist could not give the boy, and which he needed quite as much, but probably did not get, was a bath.—Philadelphia "Inquirer."

Edwin M. Shonert.—Edwin M. Shonert, a pianist who has been traveling with several well known concert companies for several years past, announces that the coming season will be his last, it being his intention to permanently locate in this city. He will be a member of the Rosa Linde Concert Company.

The Liederkrans Rehearsal.—The Liederkrans gave a public rehearsal last Monday evening, previous to their departure for Chicago. A program of twenty-seven numbers was given (besides solos by Richard Arnold, Conrad Behrens, Max Trumann and Miss Emma Heckle), including compositions by Mendelssohn, Schumann, Rheinberger, Nessler, Reitz, Kremser, Juengst and Heinrich Zoellner, their conductor. The singing of the club augurs well for their success on the trip, for their numbers were given with vigor, precision and understanding that betokens long and arduous rehearsals. The chorus started Wednesday for Chicago (a second section of the party starting next day for Chicago direct) by way of St. Louis, giving concerts at Cincinnati, St. Louis, Chicago and Cleveland.

Mrs. Lankow's Summer Address.—Mrs. Anna Lankow, the well known contralto and teacher, spends her summer at Bellport, Long Island.

A Camden Graduate.—Miss Lucy B. Corbett, a pupil of the Camden (N. J.) Musical Academy, Arthur L. Manchester, director, gave a very successful graduating recital at the piano rooms of R. C. Mason last Tuesday evening. She was assisted by Miss M. Elizabeth Bryant, soprano; E. C. Hall, violin, and the Minuet Club, a string quartet.

Bradley-Menet.—On Saturday afternoon, June 17, at St. Michael's Church, Miss Adalene Harriet Bradley, who is well known in amateur musical circles, was married to Mr. Charles Ashfield Menet. The ceremony was private. Mr. and Mrs. Menet have left for an extended trip through Canada, going by way of Niagara Falls.

Newark Pupils.—The final concert by the vocal pupils of the Newark College of Music was given on Friday evening of last week, under the direction of Mr. L. A. Russell.

Two Travelers.—Gustav Hille and Maurits Leefson, of Philadelphia, sailed Wednesday on the Friesland for Europe; the former goes to Jerichow-on-the-Elbe, while the latter visits Amsterdam. Mr. Hille announces that he has just finished his fourth violin concerto.

DePauw School.—This is the program of the closing concert of the DePauw School of Music at Greencastle, Ind., given on June 12:

| | |
|--|---------------------|
| Overture ("Magic Flute")..... | Mosart |
| DePauw Symphony Orchestra. | |
| Harp solo, "Air Russe"..... | Oberthur |
| Anna Emma Schellschmidt. | |
| Valse caprice..... | Wieniawski |
| Anna Allen Smith. | |
| "Water Sprite"..... | Schumann |
| Lorelei Club, Miss Fernie, director. | |
| Airs from "Faust"..... | Gounod |
| Orchestra. | |
| DePauw Glee Club..... | Mr. Kraft, director |
| Selected. | |
| Concerto in G minor (last movement, with orchestra)..... | Mendelssohn |
| Walter Howe Jones. | |
| "Elizabeth's Prayer" (Tannhäuser)..... | Wagner |
| Allison Marion Fernie. | |
| Violoncello solo, sarabanda and gavotte..... | Popper |
| Adolph Schellschmidt. | |
| "Murmuring Zephyrs"..... | Jensen |
| Frederic William Kraft. | |
| Harp solo, Welch melody..... | Thomas |
| Miss Schellschmidt. | |
| "Toreador," from "Carmen"..... | Bisot |
| Orchestra. | |

The faculty announce an attendance of 353 pupils during the past year.

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MUSIC AT THE WORLD'S FAIR

EIGHTH COLUMBIAN LETTER.

THE "GOLDEN" WEEK OF MUSIC—BUSY TIMES FOR THE SCRIBE—INTEREST EXCITED BY HLAVAC'S RECITAL ON THE "ARMONIPIANO CALDERA"—UNDOUBTEDLY THE MOST PECULIAR AND SEEMINGLY SIMPLE AND EFFECTIVE MECHANICAL AID TO TONE-SUSTAINING ON THE PIANO AS YET BEFORE THE PUBLIC—A MARVELOUS COLLECTION OF MUSICAL INSTRUMENTS AND ANTIQUITIES IN THE GOVERNMENT BUILDING—STILL OTHER MUSICAL CURIOSITIES—THE HARP AS A SOLO INSTRUMENT IS HEARD FOR THE FIRST TIME AT JACKSON PARK—"FIRST" RECITAL OF THE "AMERICAN ARTIST SERIES" BEGINS, STRANGE TO SAY, WITH AN ENGLISH WOMAN—PECULIAR DIRECT HAMMER ACTION, PERCUSSION TONE-SUSTAINING ATTACHMENT ON A CONCERT HARMONIUM OF SCHIEDMAYER—A TRULY VARIED WEEK OF CHORAL SONG—THE INTERESTING INNOVATIONS OF THIS VERSATILE MUSICIAN AND SCIENTIST, HLAVAC, NECESSITATES THE DISCUSSION OF THE MANY MECHANICAL CONTRIVANCES IN THE KEYS OF INSTRUMENTS OF THE PAST AND THEIR POSSIBILITIES IN THE FUTURE—SUNDAY SERVICES WITH HYMN SINGING BY A CHOIR OF 500 TO BE A FEATURE OF FUTURE "OPEN" SUNDAYS—LLOYD GIVES US A TASTE OF OLD ENGLISH BALLADS—HUBBARD RESIGNS THE MUSICAL EDITORSHIP OF THE "TRIBUNE"—"COMMENCEMENTS" OF ALL THE MUSICAL COLLEGES—THE SECOND RENDITION OF THE "FASHION-MUSIC," WHICH WAS TO HAVE BEEN GIVEN ON FRIDAY, JUNE 30, HAS BEEN ABANDONED ON ACCOUNT OF THE MISERABLE FAILURE OF THE "APOLLOS" IN THE SAME, AND ROSSINI'S "STABAT MATER" AND MENDELSSOHN'S "HYMN OF PRAISE" SUBSTITUTED THEREFOR—GREAT SUCCESS OF THE CONVENTION OF WOMEN'S AMATEUR MUSICAL CLUBS IN A SESSION OF FOUR DAYS—FULL REPORT OF THE SAME—EXCELLENT WORK DONE BY THE VISITING "WESTERN" CHORAL BODIES—UTTER FAILURE OF CHORAL DIRECTOR TOMLINS TO BRING OUT THEIR BEST WORK.

Saturday, June 17, Festival Hall Series No. 7.

Centennial march..... Wagner
Overture, "Husitaka"..... Dvorak
Aria, "When the Orb of Day," "Euryanthe"..... Weber
Mr. Edward Lloyd.
Les Adieux..... Godefrid
Masurka Brilliant..... F. Schuecker
Mr. Edward Schuecker.
Bridal song..... Goldmark
Serenade.....
Ballad, "Then You'll Remember Me," "Bohemian Girl"..... Balfe
Mr. Edward Lloyd.
Divertissement, "Henry VIII"..... Saint-Saëns

Lloyd was in splendid voice at last and in response to two "bis" calls recalled the days of Sims Reeves in his prime, by singing "Come into the Garden, Maud," and Dibdin's pathetic ballad, "Tom Bowling." That fine, expressive ballad singing, be it of ever so simple a kind, is welcome to even a World's Fair audience was apparent from the delighted demonstrations of even the most critical at the close of each of the above antiquated numbers—numbers, however, that are ever fresh when sung in such a masterly manner.

The selections of Mr. Schuecker were commonplace, and while they served to bring out the admirable romantic qualities of the harp as an instrument, and of the player as an executant, still might easily have been replaced by some of the finer standard numbers from the harp réper-

toire. The effects were novel and welcome to the listeners, and the artist was heartily recalled.

The "Henry VIII. Divertissement" of Saint-Saëns was a pretty piece of music "tied to a post," and proved that composers' minds may run in identical groove without plagiarism, for the same melodies are used by Hamish McCunn in his "Land of the Mountain and the Flood." There was a fair audience of close upon 2,000 people.

Sousa's Program for the Fourth "Open" Sunday Was—

SOUTH BAND STAND, 8 TO 5.
Grand march from cantata "Rebeka"..... Barnby
Overture founded on themes from Rossini's "Mercadante".....
"Stabat Mater".....
Gems from the most admired works of..... Haydn
Euphonium solo, "Tramp, Tramp"..... Haase
August Haase.
Pilgrim Chorus and Evening Star. Romance..... Wagner
from "Tannhäuser."
Clarinet solo, "The Promised Bride"..... Ponchielli
A. Cerello-Stengler.
The songs of Kelly Lawrence.....
"Hark, the Herald Angels Sing"..... Beyer
Scenes Pictoresques..... Massenet
March, "The Belle of Chicago"..... Sousa
SOUTH BAND STAND, 8 TO 10.
Reminiscences of Verdi..... Godfrey
Cornet solo, "Non e Ver"..... Mattei
Albert Bode.
"Sounds from Home"..... Gungl
Euphonium solo, "Fantasia Original"..... Raffayola
Michele Raffayola.
Characteristic piece, "The Coquette"..... Sousa
"Après le Bal"..... Csibulka
Piccolo solo, "The Golden Robin"..... Basquet
J. Norritto.
"Scènes Hongroises"..... Steenbrugen
Humoresque, "Good Bye"..... Sousa
Xylophone solo, "Sweet Briar"..... Lornashian
Charles Lorne.
Mosaic, "Une Nuit de Cleopatra"..... Masso

Grant Gleason has very appropriately lectured on "The Folk Song" at a time when the public mind has been turned in that direction (Friday).

The program of the twenty-eighth free popular concert on Monday, June 19, was:

Centennial March..... Wagner
Overture, "Tannhäuser"..... Beethoven
Allegretto from Seventh Symphony.....
Variations..... Tschalkowsky
Polonaise..... from suite.....
Marche Funèbre..... Chopin
Orchestration by Theodore Thomas.
"Invitation to the Dance"..... Weber-Berlioz
Hungarian Rhapsody, No. 14..... Liszt

Spanish Serenade.

The Saragossa Band, which came to Chicago with Eulalie on Saturday afternoon serenaded President T. W. Palmer, of the National Commission, at his office in the Administration Building. After the first number President Palmer, accompanied by Mr. Du Puy de Lome, the Spanish World's Fair Commissioner, walked into the vacant space where Leader Don Martinez was wielding his baton and delivered a brief address, which, in compliment to the band, was spoken in Spanish. The bystanders did not understand what President Palmer was saying, but the Spanish musicians did, for a pleased expression lighted their faces at the pleasant things said to them. President Palmer told them their compliment touched him to the heart, and he accepted it as an official courtesy, but a personal one also. He spoke kindly of the recent visit of Eulalie and Prince Antoine. The band responded in Spanish to President Palmer's closing expressions. Mr. De Puy de Lome made a graceful speech in English, thanking President Palmer on behalf of the band and Don Martinez, its leader. The Spanish Commissioner and the musicians then shouted: "Hurrah for the United States! Hurrah for America!"

I forgot to state that the Saragossa Band marched to the

German Building on "German Day" and created quite a sensation with their brilliant playing of Spanish airs.

The twenty-seventh annual commencement of "The Chicago College of Music" took place on Wednesday in Central Music Hall. Here follows the program:

Jubilee overture..... Weber
Concerto (G minor)..... Mendelssohn
Miss Gertrude Bischoff.
Vocal, "Jewel Song," "Faust"..... Gounod
Miss Amy Law.
Violin, concerto (Andante and finale)..... Mendelssohn
Miss Anna Miller.
Concerto (E flat major)..... Beethoven
Miss Anna T. Barcafer.
Vocal, scene and aria ("Giulietta e Romeo")..... Vaccai
Miss Frances McCaffrey.
Violin, concerto No. 1..... Paganini
Max Karger.
Concerto (F minor)..... Chopin
Miss Mathilde Johnson.
A symphony in motion.....
Pupils of the dramatic department.

The National (Chicago) College of Music held a like exercise in Lyon & Potter's Hall on Friday, June 23. The program was made up of

Concerto in C major..... Mozart
Miss Nellie Remick.
Concerto in D minor..... Rosenhain
Miss Emma Watt.
"Rakoczi March" (eight hands)..... Liszt
Misses Frances Stewart, Florence Thorpe, Clara Eppy and
Laura Bain.
Rondo from "Perpetual Motion"..... Weber
Miss C. Della Harter.
Concerto in G minor..... Mendelssohn
Miss Helen Wilkinson.
Violin number.....
Miss Charlotte Bennett.
Songs.....
Miss Anna Parvin and Emma Watt.
Two original vocal trios were sung and composed by.....
Miss Nellie Remick and Harmon H. Watt.

The "American" Conservatory of Music closed on Tuesday evening for the season in Central Music Hall with the Conservatory orchestra, reinforced by professionals, in the following program:

Jubel overture (two pianos and orchestra)..... Weber
Misses Matie Wann, Olga Anderson, Agnes Blinn and
Mary Shoemaker.
Concerto, for piano, op. 69, Andante-Finale..... Hiller
Miss Marie Kadie and orchestra.
Gavotte, from "Mignon"..... A. Thomas
Miss Mamie Belz-Perkins.
Violoncello—
Adagio..... Popper
Alla Polacca..... Goltermann
Robert Ambrosius.
Concerto, for piano, op. 11. Romanze-Rondo..... Chopin
Master Charles Wilbur McDonald and orchestra.
Aria, "Celeste Aida"..... Verdi
Charles D. Hoard.
Violin, Ballade and Polonaise..... Vieuxtemps
Miss Ethel Gamble and orchestra.
Concerto, for piano, op. 54, first movement..... Schumann
Miss Nettie Durno and orchestra.
Quartet, "Rigoletto"..... Verdi
Miss Harriet Aurelius, Mrs. Elizabeth Jane Watrous,
Messrs. Chas. D. Hoard, E. A. Emery.
Marche, militaire (two pianos and orchestra)..... Schubert
Misses Emily Tenold, Nettie Ellsworth, Theresa Dosocoll,
Mary Baggeson.

A competition of piano pupils of the Gottschalk Lyric School took place last Monday evening. The judges were Mrs. Regina Watson, W. S. B. Mathews and Hans von Schiller. After a close contest the judges decided that the first prize—a Chase Brothers upright grand piano—should be awarded to Arne Oldberg. The closing occurred in the Methodist Block on Thursday evening.

We now come to an event of considerable importance to the scientific world in music, and to builders of musical instruments, viz: the recital given by Prof. V. J. Hlavac and

his daughter, Miss Zoe Hlavac, in Recital Hall on Monday, at 1.30. This gentleman is Professor of the Science of Music in the University of St. Petersburg, and an original investigator, as well as a performer of no mean ability.

It was an invitation affair, and about 150 deeply interested musicians attended. I give the whole program, as it is the only musico-scientific event that we have as yet had at the Fair:

| | | |
|--|---|-------------|
| Air, with variations..... | J. Mich. Bach (Harmonium.) | (1648-1694) |
| "Elsa's Dream," from "Lohengrin"..... | Wagner-Liszt | |
| Prelude..... | Chopin | |
| "Danse des Sylphes"..... | Berlioz-Liszt (Armonipiano.) | |
| Air, "Biedni Konj" (from "Life for the Czar")..... | Glinka (Song.) | |
| Overture, "William Tell"..... | Rossini (Harmonium.) | |
| "The Murdered One"..... | Hlavac | |
| "David's Harp" (Byron's Hebrew Melodies)..... | Hlavac (Song.) | |
| Etude, C sharp minor..... | Chopin | |
| "Perce Neige"..... | Tschaikowsky Improvisation of motifs assigned by the audience. (Harmonium.) | |
| March, "Tchernomora" (from "Ruslan and Ludmilla")..... | Glinka-Liszt (Armonipiano.) | |

NOTE.—This program will be given upon the "Armonipiano Caldera," with tone-sustaining attachment, perfected and applied by Mr. Hlavac to the grand piano of the house of Schroeder, of St. Petersburg; and upon a great concert harmonium, of two claviers, eight and one-half sets of reeds, thirty-one registers, four knee stops, percussion tone-sustaining attachment, constructed after designs of Mr. Hlavac, by the house of Schiedmayer, piano-fabrik.

The appliance for the sustaining of tone in a tremolando style on the piano is in reality a revival or rather an improvement of an old Italian patent, hence the name. An extra and amply acting pedal keeps a wheel in motion when worked by the right foot. This wheel causes a series of little hammers attached to one solid bar to be in continual vibration under the strings. When the keys are touched the relative hammers act on the strings, producing a very closely connected vibration; so much so that a tone much resembling an organ, and when varied by speed or intensity an oboe or vox humana like tone, is the result. This need not interfere in any way with the ordinary manipulation of the instrument, but is rather intended as an auxiliary or accompaniment to a melody. It can furthermore be used with very effective gradations of forte or piano, and at greater or lesser speed of vibration. It simply aims to provide the instrument with a quality up to this time lacking in it. It can be applied to any piano, and when the unisons are in perfect accord must be of considerable benefit. It seemed to be the general opinion of those present that it was a good effect when in the hands of a player not inclined to abuse the use of it. Mr. Hlavac most certainly made highly novel and unheard-of effects with it. Particularly in "Elsa's Dream" were the effects of great beauty, as they also proved to be in accompanying the voice.

One critic went so far as to say that "it made a musical instrument out of the piano." It remains to be seen whether it will be practicable under all circumstances. As yet the inventor is the only person capable of manipulating it with effect. It has generally been taken for granted that all mechanical devices for improving the singing faculties of the piano were useless, and they have generally been abandoned after a short-lived trial. But, again, it must be acknowledged that no particular one has been productive of such genuinely musical results as has this particular one. If to the present qualities of the piano a better singing or prolonged tone can be added, then will we have an instrument of much wider capabilities; and to tell the truth, I do not see why that shall not become a reality. One thing is certain, and that is, that Mr. Hlavac has reopened a very wide field for interesting speculative investigation. He assuredly produced effects that I never before heard made on a piano.

Miss Zoe Hlavac is a young lady of rare beauty, who captivated her audience by the charm of her manner and the peculiar originality of the music sung by her. The Glinka aria was a strange and peculiar treat, but the methods employed in her singing must be questioned. She has a very ultra way of managing her facial expression, also does she overforce her tones with a persistency to be deplored. The talented father proved that the well nigh lost art of the improvisatore is not perdu, in as far as he is concerned, by a very clever treatment of a motif given by one of the audience. The virtuoso of to-day does but seldom, if ever, trust himself in impromptu flights of fancy. In order to refresh the memories of my readers. Let us hope that this is at last a move in the direction toward turning the keyboard, hammer and string into an instrument of a distinctly songful nature, and causing it to be no longer a percussion instrument.

It will be remembered that on January 31, 1893, a circular was sent out by the Bureau of Music calling upon the younger, native born, professional musicians to come and be examined by a local jury in Chicago, and thus secure an opportunity of appearing in Recital Hall in recital. The result of this circular was the inauguration on Monday, June 19, of an American artists' series at 8:30 o'clock, with

recital No. 1, given by Mrs. Kate Ockleston-Lippa, assisted by Miss Electa Gifford, soprano:

| | |
|-------------------------------------|----------------------|
| "Faschingschwank"..... | Schumann |
| Fantaisie..... | Beethoven |
| Song, "The Trout,"..... | Schubert |
| Nocturne in D flat major..... | Miss Gifford. |
| Etude in F minor..... | Chopin |
| Etude in G flat major..... | Chopin |
| Concert waltz in E major..... | Moazkowsky |
| Song, "When Love was Young"..... | Kate Ockleston-Lippa |
| "Dance of the Elves"..... | Miss Gifford. |
| "Rueckblick"..... | Kroeger |
| "Novallette"..... | Kate Ockleston-Lippa |
| "Turkish March"..... | Beethoven-Rubinstein |
| Rhapsodie, "Hongroise," No. 14..... | Liszt |

Miss Ockleston was a fellow student with your scribe at Leipsic, and marrying, settled in Pittsburg, and as the following will prove was quite a success there:

THE PITTSBURG ART SOCIETY'S FIRST ANNUAL MUSICAL COMPETITION.

The Judges, Messrs. E. A. MacDowell, George W. Chadwick and Arthur Foote, of Boston, after examining the twenty-two songs and piano pieces submitted, have certified the following awards:

Silver medals to Mrs. Kate Ockleston-Lippa, Allegheny, for the song "When Love was Young," and Mr. Charles Davis Carter, Pittsburg, for the song, "Beauty and Peace."

Honorable mention to Mr. Leo Oehmler, Pittsburg, for the piano piece, "Song of the reapers;" Mr. Mario Salvatore Rocereto, Allegheny, for the song, "Come," and Mrs. Kate Ockleston-Lippa, Allegheny, for the piano piece, "Rueckblick."

NOTE.—Being required under the rules to judge the manuscripts, not merely by their relative merits, but independently and from a high artistic standpoint, the judges found it inadvisable to award either of the gold medals offered by the society.

The lady is, however, an English woman, and therefore not native born. I presume therefore that the circular was not intended to be taken literally.

Her playing is correct and scholarly, but not original in that it adheres entirely to conventional tradition. She has improved greatly in conception, while her technic has retrograded, as is indeed the case with many who are occupied with teaching rather than with concert work. Miss Gifford is one of our staunchest choir singers, and sang the numbers assigned to her with good taste and method.

These recitals will occur frequently from this time forth.

Tuesday, June 30—Music Hall Series No. 23—St. Paul and Minneapolis Choral Associations' Concert.

| | |
|--|--|
| Overture, "The Land of the Mountain and the Flood"..... | McCunn |
| Part songs— | |
| "The Lullaby of Life"..... | Leslie |
| "Matona, Lovely Maiden"..... | Orlando Lassus |
| The St. Paul Choral Association. | |
| "Bridal Song"..... | from Symphony, "Country Wedding," Goldmark |
| Serenade..... | |
| Part songs— | |
| "Cradle Song"..... | Smart |
| "The Sands of Dee"..... | Macfarren |
| The Minneapolis Choral Association. | |
| "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner | |
| Third Mass..... | Gounod |
| Kyrie Eleison..... | |
| "Gloria in Excelsis"..... | |
| "Sanctus et Benedictus"..... | |
| "Agnus Dei"..... | |
| The St. Paul and Minneapolis Choral Associations—Conductor, Samuel A. Baldwin. | |

These bodies showed excellent training, careful, exacting and conscientious preparation. The part songs were perfectly done, and it would be difficult to say which of the two bodies did the best work. Their shading and nuancing were by far the most satisfactory yet heard at the grounds, and all are unanimous in their praise. The Mass was sung with a fine tone and infallible attack, and in short their work was more careful and polished than any we have of late been favored with. Mr. S. A. Baldwin, who is a power in the Northwest, is to be complimented upon the success of this concert.

Wednesday, June 21, Festival Hall Series, No. 8. Choral Festival.

First section, representative choral societies of the Western States. Cincinnati Festival Association, conductor, Theodore Thomas; associate conductor, W. L. Blumenchein. Milwaukee Arion Club, conductor, Arthur Weld. Minneapolis Choral Association, conductor, Samuel A. Baldwin. St. Louis Choral Society, conductor, Joseph Otten. St. Paul Choral Association, conductor, Samuel A. Baldwin.

| | |
|----------------------------|-----------|
| SOLOISTS FOR THE FESTIVAL. | |
| Miss Emma Juch..... | Soprano |
| Miss Lena Little..... | Contralto |
| Mr. Edward Lloyd..... | Tenor |
| Mr. Emil Fischer..... | Bass |
| Mr. Ellsworth Holmes. | |

In the "Utrecht" Jubilate some miserably ragged work was indulged in; not the fault of the choral forces, for they were splendidly trained, and in fact on several occasions during the afternoon they had to take the law into their own hands and thereby avoid a complete fiasco. In all three of the great and difficult choruses there were many dangerous approaches to a break down. Mr. Tomlins conducted, and on two different occasions he became so confused that he actually ceased beating time and it was *saute qui peut*. This the chorus accomplished with coolness and creditable sang froid. The trio, "For the Lord is gracious," was also a lamentable failure, and I regret to have to say that Lloyd actually failed to enter at the words

"For the Lord is gracious" on the third page of the score (piano). There is nothing to praise in connection with the performance of the Jubilate and it is to be regretted that such botch work should be suffered on such an occasion.

In "St. Paul" the work was more satisfactory, as the choral director seemed to be more conversant with the score. I know from past experience that this has ever been one of the strong works of the Cincinnati chorus, and all entered into the spirit of the oratorio with rare intelligence and even fire. Fischer rushed the "Consume them all" to a dangerous degree, and Tomlins was powerless to control matters, consequently it was a serious number.

At the words "I am Jesus of Nazareth" the chorus missed its cue, or, more properly, they looked for a sign, and there was no sign given them.

All other work of the soloists was eminently satisfactory, and the choruses of the first part of the work, which alone was given, reflected credit upon themselves and their conductors. The audience did not quite half fill the Festival Hall.

Thursday, Second Day of the Festival.

| | |
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| "A Stronghold Sure"..... | Bach |
| "Lohengrin"..... | Wagner |
| Vorspiel. | |
| Scenes from Act I, including Prayer and Finale. | |
| Act II.—Bridal Procession. | |
| Act III.—Introduction. Nuptial chorus and duo, Elsa and Lohengrin. | |
| March. | |
| Conductor, Theodore Thomas. | |
| Exposition Orchestra of 150. | Chorus of 1,000. |
| SOLOISTS: | |
| Miss Emma Juch..... | Soprano |
| Miss Lena Little..... | Contralto |
| Mr. Edward Lloyd..... | Tenor |
| Mr. George Ellsworth Holmes..... | Baritone |
| Mr. Emil Fischer..... | Bass |

In spite of the fact that Thomas was the conductor, the cantata "A Stronghold Sure" turned out to be a very weak defense indeed. The two principal choral numbers were demanded in allegro maestoso tempo by Bach, but they were taken at such a rapid rate that the Choral No. 5 in particular degenerated into a regular helter-skelter and lost all coherency. The less said of the solo and ensemble the better. Suffice it to announce that all was far below the grade of work to be expected at a great festival. There seemed indeed to be little or no care bestowed on the cantata, and it had better have remained unsung and unplayed. "Lohengrin," on the contrary, was a glowing triumph, and a better concert performance of the parts of the opera sung I have never heard and shall as like as not never hear again. I have never heard Miss Emma Juch do such magnificent work as on that particular occasion, and in the great duo she and Lloyd wrought the audience up to a pitch of enthusiasm but too rarely witnessed in Chicago. Emil Fischer instead of getting on the wrong key and remaining on the same for about a dozen measures, as he did in the recitative "Consider, then, child of God," in the cantata, did his very noblest and best. The chorus was glorious, and there seemed to be electricity in the very instruments. The audience again but half filled the hall, but what can we expect with the price of admission placed at one dollar. Even "Lohengrin" with Lloyd will not draw a large house, so methinks it is high time to do something to replenish the treasury and the empty benches. It is positively refreshing to be able to take pen in hand and wax enthusiastic about a performance at the Exposition.

The Four Days' Convention of the Women's Amateur Musical Clubs in Recital Hall.

This has been one of the unequalled successes of the musical functions and will do an immense amount of good, in bringing earnest workers from every part of the Union together to compete with each other in friendly rivalry, to compare notes as to methods of work, to learn from each other and to spur on those who are behind in the race, as well as encourage the formation of innumerable new societies. A diploma of honor is to be bestowed upon the club making the most creditable record, and a jury has been appointed composed of Messrs. Lloyd, Thomas, Mees, Eddy, Hyllested, Root and Holmes, assisted by Mesdames Eddy, Thomas and Zeisler, to be present at the sessions and hand in written reports as to the relative merits of the clubs, so that this meeting is to do good in more ways than one. The work presented by the thirty-eight clubs has, as a rule, been very enjoyable, and reflects credit upon our American women and their noble propaganda for music and refinement. A good idea has been the reading of a report or paper by the president of each club, giving a history of the body and of the work accomplished. They form an attractive and valuable chapter in our musical history, and will be often quoted in the future as records of what women did in the past to make America one of the great musical nations of the world.

The hall was constantly filled with audiences of musical devotees, and the stimulus that will spread from these meetings to every corner of the continent will be like to a tidal wave of music. In very many sections musical life is fed entirely by amateur bodies, and without them many of the most important art movements of the past golden decade would never have been conceived or carried to a successful issue. Consequently I consider this peculiarly

original meeting to have been one of the most influential moves in our art history, and it will surely be followed by others of immense proportions. When the amateurs of this vast country once put their hearts and voices, fingers and pens to work with a will we shall witness an art revival of a magnitude simply incalculable. Mrs. Thomas' address of welcome put before the large body of members (at least 500 are present in the city) all the issues at stake and urged upon the women the duty of evangelizing the fathers, husbands and brothers, and enlisting their sympathies and active co-operation. She emphasized the fact that at present the musical culturing of the nation is mainly in the hands of the women, a hard fact that is to a certain degree to be regretted. Mrs. Potter Palmer was present and complimented the musical women upon the magnificent success of their efforts. At different times the members of the jury occupied seats on the platform, and the leading professionals of this and other cities were interested listeners.

The Brooklyn "Amateur Musical Club" is but four months old and has already a membership roll of 150 ladies, and a glee club of fifty voices, under Shelley's direction. The Lafayette "Matinée Musicale Club" was organized in 1890, and has an active membership of twenty-eight. The "Treble Clef Club," of Missoula, Mont., is the first organized association of women in the State. It began a year or two back with twelve members; it now has thirty-four. The "Ladies' Choral Club," of Newark, N. J., was first thought of by two women in 1890; it now has a select forty-two on its roll call. The "Cecilian Society," of Duluth, Minn., has a very large membership, well on to a hundred, and their program was a most excellent one, as they had three voices of rare quality in Mrs. Craig, Wardwell and Kirkland. Their president had part of an original opera of her composition ("Ganymede") sung by eight members, and an ode to St. Cecilia was a very good effort indeed. The Lafayette Club also presented an excellent vocal ensemble, and the jury were partial to these clubs for the place of honor in the first session.

In the first afternoon session the "Treble Clef" Club, of Philadelphia, had a highly witty report read by its president. In 1896 it was started with three members as the "Locust" Club. It now has a very carefully selected roll call of forty-two ladies. They have given seventeen cantatas, and in six concerts given for charity they netted \$1,675. The "Amateur Musical Club," of Joliet, Ill., was started on August 15, 1889, and it has given ten matinees during every season of three months. Miss Harwood played the "Impromptu," opus 66, of Schubert, most intelligently, and Mrs. L. A. Cancanon sang two songs very sweetly, viz.: "Memoria," Lynes, a charming rhapsody by Katheline Rogers, and with good judgment omitted the "He loves me," by Chadwick, on account of the lateness of the hour.

The "Music Students Club" of Davenport, Ia., was begun with three ladies in 1884. Receiving in a short time an addition of one member they conceived the happy idea of celebrating that event by christening the club with the four lettered name "Bach." In one year they grew to twenty-five members, and their report proved that they have used intelligence and thoroughness in the planning of their lines of work. The "Rossini" Club, of Portland, Me., is the oldest musical amateur club for women in America. The first meeting for the purpose of organization was held on December 14, 1860. It had thirty-five charter members, was incorporated on February 7, 1870, and gave its first concert on May 23, 1870. It netted \$300. On their records can be found the interesting entry: "Voted to loan our Chickering piano for the 'People's Concert' on October 16, 1871, in aid of the Chicago sufferers." The club is now very large and influential, and celebrates on every February 9th the natal day of the "Swan of Pesaro." The "Treble Clef Club" of Los Angeles, Cal., started in 1888 as a mixed chorus, but the gentlemen taking a lively interest in the male singing society, the "Ellis" Club, it soon became a ladies' club. It now has sixty voices.

Three years ago three ladies met in Fort Wayne, Ind., at the house of an interested party to form a club for musical culture. It now has a membership of ninety-nine music loving ladies. All the clubs have had a hard struggle to eliminate mediocrity from their membership, but be it said to their infinite credit, all seem to have honest work in view, and they have, as a rule, aimed in a short time after the first beginnings have been accomplished to raise the standard and to crowd out useless or inactive members. Nearly all of the clubs have a sound, commonsense platform and an honest, artistic raison d'être. A majority of them seem to be self supporting, and many of them assist young and deserving talent in obtaining an education. At the afternoon session of the second day Mrs. Clark, the chairman of the Women's Board of Music, was present, and gave a bright and encouraging address. At that same session the "Lieding Amateurs," distinguished themselves very highly by the truly excellent playing of the "triple" concerto in D minor of Bach, by Misses Starr, Pick and Minzeheimer, and the most remarkable performance (for one of her age—16) of the scherzo from the Litolff concerto, op. 104, by Miss Myrtle Fisher. It was the most promising performance of the entire convention. The "Bendix" quartet assisted with a string accompaniment.

I wish especially to commend the very interesting and musicianly work of Miss Schioler, of the Fort Wayne Morning Musical Club, in the Chromatic Fantasia of Bach, and also the remarkably fine rhapsody in B minor by Miss Siboni, of the same club. The "Schubert" Ladies' Amateur Club, of St. Paul, Minn., was organized in 1884, but steps were taken to put the club on a higher artistic plane by reorganizing in 1888. They have 100 active members, and a fund in the bank, saved from their concerts, for the assisting of young and deserving girl students in music. Mrs. A. E. Bingham, of the "Chicago Amateur Club," sang "The Willow" of A. Goring Thomas, with violin and cello obligato played by Messrs. Bendix and Unger, in the afternoon of the second day with a fine true voice and excellent taste and method. To tell the honest truth, so good and so surprisingly above what I had dared to hope for have been the generality of the numbers played and sung that it is only on account of lack of space that I do not mention every individual performance.

One thing I must, however, still mention, and that is the charming memory of the romance for two violins, piano, organ and two harps, by Saint-Saens, as rendered by six ladies of the "St. Cecilia Club," of Grand Rapids, Mich., and also the polonaise by the same composer for two pianos, played most satisfactorily by Mrs. Steketee and Miss Walker, of that same club. I can assure my readers that I am only too glad that I am not a judge, for there are already about four clubs deserving the prize, and the number is evidently bound to increase to-morrow and Saturday. (I write this part of my letter on Thursday night.)

A Columbian anecdote told by one of the ladies is too good to keep to myself, so I will insert it in this juncture: In the convent of "La Rabida" is a mosaic from St. Peter's at Rome. A lady asked one of the guides: "Is that a mosaic?" "Oh, no!" said he, "That is Isaiah!" (It represents that subject.)

A Very Beautiful and Rare Old Harpsichord in the Women's Building.

In the room next to the Cal. room in the gallery of the Women's Building can be seen a very beautiful harpsichord in the true old upright form, with ideal harp top, manufactured by Kuhn & Ridgeway, of Baltimore. It is over 100 years old, and is loaned by Mrs. Basil Duke, of Louisville, Ky. It will well repay a visit. In the large room relating to the educational work accomplished by women is a fine frame full of photographs of Mrs. Mathilde Marchesi and some of her pupils who have gained fame for themselves and for their teacher. I will enumerate a few of them: Helene Teriane, Anna D'Angeri, Mary Howe, Antoinette Sterling, Clementine Proska, Mary Decca, Francis Seville, Rosa Papier, Louise Heymann, Regina Pagini, Julie Wyman, Ilma di Muraka, Gisella Staudigl, Etelka Gerster, Emma Eames, Sibyl Sanderson, Kate Rolla, Jane Horwitz, Emma Nevada, Amalie Stahl, Emma Calvé, Blanche Barton-Stone, Antoinette Fricci. I also found offices of some of the progressive ladies' colleges, and a very neat series of pictures from Hellmuth College, of London, Canada. There is an exquisite woman's form playing on a citharone and a divine angel figure playing on an old violin in the Cal. room. Near by is a fine picture of de Chaminade and an interesting list of her principal works.

A Marvelously Complete Collection of Antique Musical Instruments in the Southeast Lobby Room of the Government Building.

Let every musical student pay a long visit to this beautiful and highly instructive exhibit, as it is very large and very complete. As soon as I can possibly find the time I shall give a complete and classified description of this museum of musical curios; in the meantime I at least mention the location of the same, in order that visitors interested in music may not miss finding it.

Fine and Celebrated Portrait Painting of Franz Liszt in the French Section of the Art Gallery.

This is the famous portrait by Layraud, and should be seen by all music students. It is No. 547.

Third Day.—Amateur Musical Clubs, Friday 23d.

The first club on the order of the day was the "Mozart" Club, of Dayton, Ohio. It is five years old next October, for thirteen women met at the home of Mrs. E. M. Wood, on October 15, 1888, and the club, soon after organizing on that occasion, numbered thirty-five active, thirty-five associate and fifteen honorary members, and at the present time shows a strong power, with 125 honorary, forty active and thirty associate members. Their program included the sonata, opus 23 of Beethoven, and a "Hamlet" scena of A. Thomas, by Mrs. Kneisley and Mrs. Herriman. Dayton is such a thriving city in music that the future activity of this body is assured.

The "Rubinstein Club," of Memphis, Tenn., represented another city now awakening to active musical life, and it bids fair soon to equal its older rivals. The Detroit "Tuesday Musicale Club" can look back over eight years of stimulative activity, as it was founded in 1885 by twelve ladies under the name of the "Piano Club." It was originally a quartet club, until renamed the "Tuesday Musicale." They brought Paderewski to their city, and they also give artists' and American composers' recitals several times annually. Their program was very diversified, and the "Dumka" finale from Dvorák's quintet, op. 81, was excel-

lently played by Miss C. B. Dow, assisted by the Bendix Quartet. The Schumann concerto (second and third movements) was then beautifully rendered by Mrs. Elizabeth Sprague Coolidge, of the Chicago "Amateur Club." The "Ladies Musical Club," of Seattle, Wash., is but two years old, but has the encouraging number of 100 names on its books, and is ever growing. Their directress is Mrs. Martha Blanche Churchill, formerly of Chicago, and the program offered by them was a delightful and unexpected surprise.

If in the far North such culture is even now to be found, there are indeed hopes for the artistic future of America. Among many good numbers, the most naively sung songs, "Two Lovers," of De Koven, and "Noël," of Adam, by Miss Marguerite McKinney, are especially to be commended, as was the Liszt "Hungarian Fantasia," by Miss Potwin. The "Beethoven Club," of Moline, Ill., was ably represented by Miss Nellie M. Stephens, in Beethoven's "Sonata Appassionata." This young lady has good judgment and considerable talent. The Moline club is strong, full of life and ambition, and will assuredly do much good.

Mrs. Corinne Moore-Lawson followed with a very interesting paper anent the "Ladies' Musical Club," of Cincinnati, Ohio. A half dozen met only two years ago to discuss the idea of the banding together of the women, both amateur and professional, in that place; the result is a present membership of 200 associate and fifty active members. Miss Helen Sparman is their very popular president, and they have already given sixteen concerts, the last being with the Boston Symphony Orchestra. As there are professionals on their roll call they did not give a program in competition. The "Ladies' Matinée Musicale Club," of Indianapolis, Ind., is a truly brilliant aggregation, to judge by the program offered by them, which would have been a credit to any professional company. They organized in 1877, with but nine members, for the study of the literary side of the musical art; they now have a permanent home in the "Women's Club House" of their city, and they point with pride to no less than sixteen foster children in various parts of the land who owe their being to their direct influence. A really noble record. Their work was exception-

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ally brilliant and musical, and I shall be much surprised if they do not carry off the diploma of honor.

The opening triple trio, "Chorus of the Winds," by Beck, was exquisitely sung, with a precision of tone and attack most surprising. All the other numbers were above the ordinary, the closing chorus, "Angel Chorus," from Reinecke's "The Enchanted Swans," being really magnificently done. The "Philharmonic Club," of Topeka, Kan., brought a highly improving day to a close with some neat piano numbers by Miss Celeste Nellis, viz., Novellotte, op. 21, No. 1, of Schumann, "The Flower Seeker" of Kelley, and "Cascade du Chaudron," by Bendel.

I shall notice the fourth day of the Amateur Congress in my next letter, as I have to go to mail to-night. Taken all in all, this first and surprisingly excellent galaxy of recitals, given entirely by amateur ladies, has demonstrated beyond a doubt that the musical interests of our country are to be tenderly fostered by the fair sex in the future, and when I say that about 400 artists' recitals are brought about by these clubs in the course of one year, it will be readily conceded that the ladies cut no small figure in the propagation of the higher class of music throughout the land.

The audiences have been very large throughout, and in concluding it is my pleasurable duty to say that to Mrs. Rose Fay-Thomas is largely due the neat, parliamentary consummation of the plans for this the first meeting of the kind. Not one single hitch occurred to mar the steady flow of success, and be it here said quite sotto voce: The whole affair was carried out in the most business-like manner of any meetings of the kind as yet held during the Fair.

Friday, June 22—Third and Last Day of the Festival.

PART I.

Conductor, William L. Tomlins.

"Judas Maccabæus," selections.....Händel

PART II.

Conductor, Theodore Thomas.

Overture, "Leonore," No. 3.....Beethoven

"Requiem Mass".....Berlioz

Requiem et Kyrie.....

Dies Irae.....

The somewhat antiquated and quite easy oratorio was on the whole fairly rendered, although the conscientious critic could detect many flaws and imperfections both in orchestra and chorus. Lloyd made his usual hits. In "Arm, arm, ye brave," and his other solos he carried the fair sized audience with him with irresistible force. His recitatives, "Tis well, my friend," and "Thanks to my brethren" were sadly handicapped by the seemingly utter lack of knowledge on the part of Mr. Tomlins as to the tempo to be taken, and again by that gentleman's unfortunate habit of ceasing to direct at all just at the most critical moments.

The orchestra was of sheer necessity forced to carry the awkward bits by their own wits, for if they had obeyed the director they would frequently have been silent at times when their support was vital to the soloists.

The work is a poor selection for such an occasion at the best, even if the chorus did their parts well. The promises as to the orchestral attractions in the "Requiem" were fulfilled and surpassed even the greatest expectations. I counted close upon 200 in the main body of the band, and the four choirs of brass at the four corners of the chorus numbered about forty. The chorus got on as well as could be expected of them with the tantalizingly awkward problems of the vocal score, and the colossal "Dies Irae" was thundered forth with awe inspiring effect. I can safely say that the spirit of the departed composer must surely have felt a glow of triumph (if spirits are in the habit of doing such things) at the complete realization of his dreams as to the personal of the great orchestra. If we could only have had twenty pianos at one of the women's recitals, he would doubtless have experienced a further thrill. As it was we had five pianos on the little stage at one time, and I am particularly requested by Mrs. Thomas to state that in order to get these instruments on the stage, together with the vocalion, which is a fixture, it was necessary to have certain instruments project out over the stage leaving little enough room for the performers. To-morrow we are awaiting a great treat in the "German Requiem" of Brahms, sung by the Cincinnati May Festival Association.

W. WAUGH LAUDER.

Callers—Miss Amy Fay, Mrs. Clementine De Vere-Sapio and Mr. R. Sapio; Franz Rummel, the pianist; Julius Gantzberg, tenor; Ross Jungnickel, of Baltimore; Gustave Hille and Maurits Leefson, of Philadelphia, were callers at this office during the past week.

Max Spicker Injured.—Max Spicker, the musician and conductor of the Arion Society in Mr. Van der Stucken's absence, met with a fall in an elevated railroad car recently. He cut his head seriously, but is now much better.

They Sail To-day.—Clementine De Vere and her husband, Romualdo Sapio, sail to-day for Europe. They will remain abroad a year, and Mrs. Sapio will sing in Germany, Austria, France and England. The best wishes of musical America accompany these two talented artists.

They Ought To.—Boston union musicians are talking of establishing a club house.

A Good Chance.—There is an excellent chance for a good position in a large city in this State for a competent pianist and teacher of voice combined. None but the talented need hope. Apply at this office.

Leonora Von Stosch.

THE following are a few of the many pleasant press notices received by Miss Von Stosch during the past season, and will serve to indicate the esteem in which she is held artistically:

Miss Von Stosch is without a doubt the peer of all the young girl violinists who are now before the public in America. She has a splendid tone, a graceful bow arm and wrist, and her execution is growing clearer, more certain and more even every time that she appears; she has made great strides in her playing since she first appeared in Buffalo. At the concert yesterday she interpreted her music with brilliant effect. She is to spend the summer in study, and when next she is heard by the public her development will be very apparent.—Buffalo "Courier," May 10.

Miss Von Stosch's violin solo, a "Gypsy Dance" by Sarasate, was a truly delicate piece of artistic execution. Her wonderful manipulation of the bow delighted the audience, and the latter found vent for its admiration in rapturous applause. In fact her advent was the event of the evening's performance, and her graceful pose and ease of carriage had a wonderfully telling effect.—Philadelphia "Evening Item," May 2, 1893.

Miss Von Stosch played Sarasate's "Gypsy Dance" exceedingly well. She has a good tone; her bowing is excellent, and her intonation always true. As an encore she gave a very fine performance of the intermezzo from the "Cavalleria Rusticana."—Philadelphia "Evening Call," May 2, 1893.

The central interest in solo work lay in Miss Von Stosch's brilliant playing of Hauser's Hungarian Rhapsody. For encore the fair young violinist gave the intermezzo from "Cavalleria Rusticana." She has never played with more delightful abandon.—New York "World," May 1, 1893.

The Right Man in the Right Place.—Next Monday J. V. Gottschalk, who at present directs the roof show at the Madison Square Garden, will replace James W. Morrissey as director of amusement in and on that building.

The Sternbergs' Vacation.—Mr. Constantin Sternberg, the pianist and composer, sails for Europe next Wednesday with his wife for a summer's vacation. Mr. Sternberg has had a busy year in Philadelphia and has played with much success in concert, both in and out of the city.

The Seidl Concerts.—The Seidl concerts in Madison Square Garden terminate this evening. A pleasant incident during the season was the singing last Sunday evening of Mr. Julius Gantzberg, a violinist and former member of both Seidl's and Thomas' orchestra. Mr. Gantzberg has been studying the vocal art abroad, and is the possessor of a clear, musical and well cultivated tenor voice, which he uses with taste and intelligence.

Gussie Cottlow.—Gussie Cottlow, the young piano virtuoso, will play a number of concerts next November through California.

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Foreign Items.

H. M. Schletterer.—The death is announced of Dr. Hans Mich. Schletterer, founder of the Music School and Oratorio Society in Augsburg, on June 5.

An Innovation in Paris.—The success of the lecture on Wagner by Catulle Mendès has induced the directors of the Grand Opera to institute a series of similar lectures at low prices every Thursday. These lectures are to embrace the whole history of opera composition, especially of the old French masters, and works of each composer mentioned will be given, with an orchestra occasionally interrupting the discourse. The "Third Salon" is undertaking a similar enterprise. The Liberal Union of French Artists has opened at the Trocadero an exposition of Music and Literature, in which ample opportunity will be given for living composers and authors to bring their works before the public.

An Innovation.—The London "Figaro" remarks in a paragraph in one of our late numbers, respecting the performance of "St. Matthew's Passion," at St. Gall, that the singing of the chorales by the audience is no innovation, the plan having been adopted twenty years ago. We stand corrected, or would or should stand corrected, if the "Figaro" had not added that, on the festive occasion twenty years ago, "cornets were dispersed among the audience to keep them together." The dispersion of cornets is a decided "innovation," but we doubt whether it was "undoubtedly Bach's intention." We are happy to agree with his description of England as "this unmusical country."

Carlo Albanesi.—Mr. Carlo Albanesi has been appointed professor of the piano at the London Royal Academy of Music in succession to the late Thomas Wingham. The academy, during its seventy years of existence, has not turned out a competent teacher.

A Falstaff Tour.—The company from La Scala will resume their tour in autumn, and give "Falstaff" in London, Paris and Brussels.

Rothmühl.—The hero of Stibitz's "Zigeuner," announced for production on the 30th at the Berlin Royal Opera House, will be represented by Mr. Rothmühl.

"Falstaff."—Owing to the cold reception given to "Falstaff" at Vienna, only two performances were given in place of four. At Berlin it has been described as a "Revelation in the history of music."

Cyril Tyler.—The capabilities and accomplishments of Master Cyril Tyler, the American boy soprano who made his first appearance in England at an invitation concert at Princes' Hall a few weeks ago, may be best described as being those of a young lady who has a pretty voice, and knows it. Master Tyler's vocal organ, which displays the emotional quality common to girls in their "teens," is very flexible and of extensive compass, but his singing is marred by an objectionable effeminate style and the assumption of the airs and graces of the traditional prima donna.—"Musical News."

French Taste.—A curious question was recently asked in the weekly supplement of the Paris "Figaro": "Which are the twenty melodies whose artistic value is most unquestionable?" and then a plébiscite was taken on the matter, and the result of the voting was tabulated. The following is the list of the pieces which received the greatest number of votes in the answers sent in: 1, "Aria di Chiesa," Stradella; 2, "Sicilienne," Pergolesi; 3, "Plaisir d'Amour," Martini; 4, "Le Lac," Niedermeyer; 5, "Le Soir," Gounod; 6, "Le Vallon," Gounod; 7, "Sérénade," Schubert; 8, "L'Adieu," Schubert; 9, "Les deux Grenadiers," Schumann; 10, "Les Enfants," Massenet; 11, "Elégie," Massenet; 12, "Noël," Adam; 13, "Les Rameaux," Faure; 14, "Alleluia d'Amour," Faure; 15, "Noël," Holmès; 16, "Adieu de l'hôte arabe," Biset; 17, "Sérénade," Braga; 18, "Sonnet," Duprato; 19, "Si vous n'avez rien à me dire," Baroness de Rothschild; 20, "Le Rêve du Prisonnier," Rubinstein. A most patriotic list; the voters, however, had been influenced less by artistic than by sentimental considerations.

Children's Orchestra.—An interesting children's service was held at Curzon Chapel, London, lately, at which the children's orchestra, composed of girls between the ages of seven and twelve, took part. The orchestra played Costa's "March of the Israelites," Händel's "Largo" and Mendelssohn's "Athalie" march, and what is perhaps more surprising, accompanied the chants. The conductor of the orchestra is Mr. Percy Armytage, who has taken the greatest pains in the training of the children. The orchestra was formed six years ago. It began with the performance of toy symphonies, the "toy" element being predominant, there being only two or three violins. Now the orchestra has some sixteen first and an equal number of second violins, the cello, double bass, piccolo, clarinet, side drums, tympani, &c., are represented. A noticeable feature in the performances is the use of Turkish bells.

Grossmith in London.—Mr. Grossmith is introducing American subjects into his performances since his return to London. The peculiarity of the American "knock-about theatre" are commented on with humorous emphasis. The American girl and "The Paderewski

craze" provide subjects for whimsical songs, the latter being accompanied with some clever mimicry of the style of playing and manner of the famous pianist.

Verdi at Vienna.—Since 1843 twenty-two works of Verdi have been given at the Hofoper, with a total of 1,200 performances, namely: "Nabucco," 17; "Ernani," 183; "I Due Foscari," 8; "I Lombardi," 21; "Attila," 6; "I Masnadieri," 5; "Macbeth," 44; "Luisa Miller," 5; "Rigoletto," 149; "Il Trovatore," 289; "Giovanna d'Arco," 3; "La Traviata," 71; "I Vespri siciliani," 25; "Aroldo," 2; "Un Ballo in Maschera," 104; "La Forza del Destino," 3; "Aida," 186; "Simon Boccanegra," 7; "Otello," 51; "Le Requiem," 13, and "Falstaff," 2. "Don Carlos" is conspicuous by its absence.

Borodine.—Mr. Alfred Habets has published a monograph, "Alexandre Borodine," based on the life and letters by Wladimir Stasoff. The work contains interesting notes on Liszt. Borodine's works were composed in the intervals of his duties as professor of chemistry at the Academy of Medicine at St. Petersburg.

A New Journal.—A monthly journal, "Le Reveil des Organistes et Maitres de Chapelle," has just been started in Paris.

The Coburg Prize.—The committee to award the prize of 5,000 marks for the best one act opera met at Coburg June 8. The foreign members of this committee were Schuch, of Dresden; Sucher, of Berlin; Reinecke, of Leipzig; Count N. Esterhazy, of Vienna; Von Hartogensis and Lüpshütz, of Berlin. The prize money was to have been divided, 4,000 marks to the composer, 1,000 to the librettist. Of the 124 scores sent in two were selected as pre-eminent by all the judges present, but as they could not agree as to which was the best the Duke ordered the prize to be equally divided. The two successful competitors were Paul Umlauf, of Leipzig, librettist and composer of "Evanthia," and Josef Forster, of Vienna, librettist and composer of "The Rose of Pontevedra." Both operas will be produced at the Court Theatre July 30 and 31. Next to these prize-winners came Carl Grammann, of Dresden, with "Ingrid," and Alfred Lorenz, of Jena, with "Helge's Erwachen." A large proportion of the scores were highly meritorious, and many of the libretti, to which the music was inadequate, were deserving of great praise.

Musical Items.

What Some Musicians Earn.—Franz Kneisel, who is one of the greatest concert-meisters, or leaders of violins, in the world has had years of experience, which is the first consideration. He is not alone a great solo performer, but is a great leader and orchestra player as well. What Mr. Kneisel earns in one year would have kept poor, deaf old Beethoven in luxury for his life. Aside from the actual concert-meister, the orchestra must be equipped with at least two equally as great soloists. The men who play these in the Boston Symphony Orchestra are said to earn \$7,000 per annum. The others come next in order, and their earnings range from \$6,000 to \$3,500 per year. After the first violin comes the first cello, who is also a great soloist. His earnings net him \$10,000 a year. The five other cellists in this orchestra are also first-class, and their earnings range from \$4,000 to \$2,000 per annum. The leader of the second violins gets as much as the third solo player, and his place is just as important. The other second violins earn from \$40 to \$60 per week. The players of the difficult instruments are even rarer and harder to get than the strings, and are also well paid. First in line comes the oboe, then the bassoon, the flute and the clarinet. The leaders of these instruments earn from \$2,000 to \$3,000 per year.

Some Attractions for the Expositions.—In addition to the regular orchestral attractions, both the Pittsburg and St. Louis expositions intend having soloists. Materna, Scalchi, Campanini and Blauvelt have been already booked for the former city by Manager Henry Wolfsohn.

Philharmonic Soloists.—Materna will be the soloist of the first Philharmonic concert and public rehearsal November 17 and 18. Adele Aus de Ohe will play Liszt's E flat concerto (by request) at the second public rehearsal and concert December 15 and 16.

The Return of Miss Florence Schubert.—Miss Florence Schubert, a talented young pianist of Philadelphia, who has been completing her musical education in Dresden with Betrand Roth, returned to this country last week. Miss Schubert will reside in Philadelphia, and will devote herself to that much neglected and very important branch of the pianistic art, accompanying. She comes of the well-known musical family of the Schuberts, one of her sisters being Mrs. Max Heinrich, the soprano, and the other Miss Emma Schubert, the guitar virtuoso.

Mrs. Chas. French.—Mrs. Chas. French played at a recent concert at Kansas City, where she is now residing, with most flattering success. The Kansas City "Times" has the following:

A memorable feature of last evening's concert was the introduction to a Kansas City audience of Mrs. Charles French, a most accomplished pianist, a pupil of Emil Bach and Henry Baumer, of the London School of Music, and a lady who ranks high in English musical circles. Mrs. French's style is remarkable for great brilliancy and refinement, and her touch is something delightful to watch. Her

first number, "Valse de Concert," by Moszkowski, was a brilliant opportunity for the display of the pianist's skill, while her encore number, a Chopin waltz in A flat, was the medium for more feeling and a delicacy that at once placed the player among the best musicians that have been heard in Kansas City.

Bethany College.—The music department of Bethany College, at Bethany, W. Va., has greatly increased both in size and efficiency under the careful supervision of Eugene Feuchtinger. Six recitals have been given this season with great success, and a series of artists' recitals is contemplated for next season. Of the director's ability as a musician, this clipping, taken from a local paper, will serve to show:

It is difficult to particularize where all was good. The cordial reception by a music loving audience proved that in the selections a cultured taste had been carefully considered, while the masterly and sympathetic playing of the director and the fine, musicianly work of his pupils bore abundant testimony to the excellence of the department in his hands. The piano playing of Professor Feuchtinger included a wide range of style and expression, passing from a scherzo of Chopin, with its heroic, dignified, and in the middle scene religious character, through the dreamy, poetic sentiment of a Liszt gondolier singing of lovers drifting on Venetian waters to the fiery, brilliant, passionate utterance of the valse caprice by Anton Rubinstein.

Money for Boston's New Music Hall.—Boston June 28.—The committee appointed to secure the \$400,000 subscriptions for stock in a new music hall corporation has that amount and more subscribed, and it has all been secured within two weeks. The limit was ten days. The committee will endeavor to raise the amount to \$450,000.

Sistine Choir Coming.—Rome, June 28, 1893.—The Pope has given his consent to the proposal that Maestro Mustafa, director of the choir of the Sistine Chapel, and members of the choir should visit Chicago and sing there during the progress of the Exposition.

This will be the first time that the choir as a choir will have sung outside the Holy City.—"Herald."

Chevalier, the Cockney's Laureate.

THE reigning favorite at the London music halls just now is unquestionably Albert Chevalier, whose songs, written in the cockney vernacular and tunelessly set, have taken the town by storm. Chevalier's success is indeed remarkable, not phenomenal, in the strict sense of the word, since it is not difficult to account for. He hit upon an entirely unworked vein. He perceived that the vulgarity, which is the chief characteristic of Londoners of the lower order, is largely redeemed by a rich and racy humor. He studied the erratic and picturesque side of the coster, lifted him and his "donah" somewhat out of their sordid surroundings, and invested them with the common attributes of humanity. To use his own words, human nature is what one wants to render and what an audience wants, and human nature is the same whether concealed under an expanse of necktie, with a big pearl pin in the centre, or under coster togs with big mother o' pearl buttons to make them show up "dossy."

Chevalier has now been singing his cockney songs at the variety halls for nearly three years. Before this he was a comedian. It was in the burlesque "Aladdin," at the Strand Theatre, that he sang one of these, "The Coster's Courtship," though this and "Our 'Armonic Club" were well known in club land and had decidedly "caught on" at smoking concerts some time before this. Chevalier had submitted these two songs to some of the leading music publishers, but they looked askance at them, and marveled at the writer's belief that they would one day become popular. Finally Fox, the wig maker of Russell street, Covent Garden, offered to print a couple of hundred of the songs in single sheet form, and display them in his window. Chevalier was encored mightily for his song, "The Coster's Courtship;" it was the hit of the piece. Soon everybody was singing of the love of "Arry and 'Arriet—the Phyllis and Strephon of the London streets, and the music hall agents made a simultaneous rush to secure Chevalier for "the halls." Chevalier did not at first relish the idea of abandoning the stage for the variety business, but his friends strongly urged him to do so, as his Coster songs appealed to exactly the class of audiences at these places. Chevalier soon perceived that his counsellors were right. He immediately became the bright particular star of the music hall firmament, and was soon earning an income equal to that of a cabinet minister.

He is now doing three halls a night, and is engaged up to the end of 1897. What he will do then he doesn't exactly know. He has had many tempting offers to visit America, but he is not quite sure whether he would be understood. He even felt a good deal of anxiety on this score when engagements were first offered him in the provinces. The genus cockney, whom Chevalier represents on the stage, is not met with out of London, and the typical coster is a sort of fearful wild fowl to provincial audiences. The fashion of his garments, his language and ways are peculiarly his own, and a very interesting and mirth provoking creature he is—on the stage. Chevalier has now written about thirty songs in all. The music of six of those is his; the others have been set by his brother and Mr. J. Crook, musical director of the Avenue Theatre. His most recent songs are, "The Future Mrs. 'Awkins," "The Rose of Our Alley" and "My Old Dutch." The last named has a beau-

tiful melody, and Chevalier's rendering of the song almost moves his audience to tears. Made up as an old bricklayer he enters the stage as the symphony is being played a second time—pipe in mouth—which he pauses for a moment to light before commencing the song. "Old Dutch" is cockney slang for wife, and the refrain runs as follows:

We've bin together now for forty years,
An' it don't seem a day too much;
Oh, there ain't a lady livin' in the land
As I'd swop for my Dear Old Dutch.

For "Our Little Nipper," "Knocked 'em in The Old Kent Road," and other songs, Chevalier dresses in the characteristic togs of the coster—that is in bell bottomed trousers, lavishly bedecked with velvet and pearl buttons, and a square cut coat of the Louis XIV. or XV. period similarly ornamented. Even the low billy-cock hat has a row of buttons round the rim and is worn jauntily all to one side of the head. The origin of this extraordinary get-up is difficult to determine, but certain words in the coster's vocabulary, such as "donah" (sweetheart) and "casa" (house), are distinctly Spanish. Chevalier was asked what was the genuine coster's attitude toward him. Did they mistrust him, or were they disposed to regard him as a man and a brother? He laughingly replied he didn't know, but when he was singing at the Paragon, an esteemed music hall, he once heard one of the fraternity say to another, "Ere, Bill, wot yer fink of 'im?" "Oh, I fink 'es all right," said the other, "wot was 'e afore 'e took on this job?" "Don't yer know?" "No!" "E'd a barrer in Farin'don Road an' bl—y lucky fer 'im!"

The enormous popularity which Chevalier's songs enjoy in England is testified by the fact that the instrumental arrangements on the melodies are performed by the bands of H. M.'s Grenadier Guards, the Royal Horse Guards and by all the prominent orchestras in the Kingdom. They were also played throughout the season at the promenade concerts, and Sir August Harris' grand fancy dress carnivals, at Covent Garden Theatre—The "Dominant."

Toronto Topics.

MAY 26, 1893.

SINCE last I sent you Toronto notes I have been out of the city for some weeks, and accordingly I can refer to several of the following mentioned musical events only from hearsay.

April 22 Seidl's Orchestra, with Miss Juch and Miss Fabris as soloists, gave a delightful concert to an imposing array of empty benches and only about 300 people. This was probably the result of coming here on speculation, instead of on the subscription list plan and through a local concert agency.

The inference above suggested finds corroboration in the fact that the Nordica Company (Nordica, Emil Fischer and Franz Rummel), who gave a concert some time in the same month, were overwhelmingly patronized. In view of the relative value of the two entertainments, and also considering how rarely we hear first water orchestras, the discrimination shown does not speak too highly for Toronto's musical taste. This assertion is by no means meant to disparage the Nordica concert. Far from it, as I understand that was very good; but it was only one of many similar which we hear. Its success in point of attendance, however, must unquestionably be attributed to the work of the local managers, Messrs. Suckling & Sons, who seem to have almost hypnotic powers over the public and invariably secure full houses.

Mr. W. O. Forsyth, a well-known Toronto musician, has a penchant for introducing pianists previously unheard here. Through his efforts, on April 11 we were favored with a recital by Miss Neally Stevens, who seems to have made a very favorable impression. Her program was colored by Mrs. D'Auria, one of our best local singers.

April 27 a very fine concert was given by the Toronto Vocal Society, Mr. E. W. Schuch, conductor, assisted by Miss Blauvelt, soprano; Mr. A. D. Sturrock, bass; Miss Evelyn Street, violinist, and the N. Y. Symphony Orchestra. The work of the "home" society in part songs was capital, a good, well-attuned volume of tone and nicety of shading being noticeable. The soloists all gave satisfaction, while Mr. Damosch and his orchestra were covered with honors.

I must not omit to mention that at this concert was produced the part song "Evening," a "prize" composition by Mr. E. W. Phillips, organist of St. George's Church here. The prize was offered for competition by the Vocal Society, and Mr. Phillips' success was won over the heads of, I am told, about fifty competitors.

April 28, Miss Jessie Alexander, Canada's most popular lady reader, gave a very pleasant evening to a large number of her admirers. She is an exceedingly versatile and captivating young lady. If she excels in one thing more than another it is in delineating Scotch characteristic pieces. Her humor is delicate and sparkling, while in tragedy or pathos she is very effective. Her program was varied by Mr. Geo. Fox, a Hamilton violinist, who is making a name for himself.

I understand that Miss Alexander was recently honored by an invitation to appear in Chicago in conjunction with Modjeska by the World's Fair people.

Messrs. Vert and Harris, impresarios, have abundant reasons to anathematize Toronto. They sent us several good things this season which, however, all missed fire, though they deserved better luck. Their last venture, May 7 and 8, three concerts by the Native African Choir, did not aggregate one full house. I

believe that the Africans are well worth hearing and seeing. They will probably pick up the Toronto shortage on their Western trip.

On May 15 a "musical evening" was given at Broadway Hall, under the auspices of the Toronto College of Music, and conducted by H. W. Webster, one of the principal teachers in that institution. The program consisted of piano numbers, readings, vocal solos, duets and trios, string quartets, and Arthur Page's children's cantata "Meadowsweet." Notwithstanding the insufficiency of the stage accommodation, which told greatly against "Meadowsweet" and completely barred effective groupings, the affair passed off very well, the pupils of the College of Music showing up to great advantage.

I would like to see Mr. Webster conducting under more favorable conditions. He strikes me as being fitted for important work.

By the way, talking of Broadway Hall reminds me of the galaxy of art presented on its inner walls. These walls, instead of being of an ordinary character, have biblical pictures painted on them. As works of art they are unique and worth paying any price to see. If advertised properly a dime museum with its most diabolical and grotesque attractions would simply be nowhere as a competitor. As nightmare producers I'd back them against the worst combination of Dutch cheese, sauerkraut, lobster and flat beer in America. If the Prodigal Son could have foreseen how he would be shown up in Broadway Hall, Toronto, he'd never have returned home.

When the Toronto Ladies' Choral Society, Miss Hillary conductress, undertake a concert its success is a foregone conclusion. On May 16, although it rained cats, dogs and pitchforks, and street cars were floating around à la Venetian gondolas, a packed and fashionable audience was in attendance. The entertainment was for the benefit of the Hospital for Sick Children and the Nursing at Home Mission, both of which charitable institutions must have received well-filled purses.

A prominent member and an indisputable authority wrote me some time ago that the society were not seeking glory, but desired rather to work quietly and purely in the "interest of music." This may account for the fact that the names of the half dozen or more solo singers were not mentioned on the program, and although they were all familiar to me I will preserve an equal reticence and merely compliment them collectively. They sang well; admirably in fact. The only soloist specifically mentioned was Miss Kate Archer, violinist. I had not previously heard anything about Miss Archer except that this was to be her first public appearance. But at any rate she played well, and has evidently a promising future if she cares to look out for it. Her executive ability, tone and style are all good, and she deserved the encore given her rendition of a De Beriot concerto.

The particular event of the concert, however, was the initial presentation of Mr. Arthur E. Fisher's cantata, "The Wreck of the Hesperus." This (op. 61) may be set down as the composer's most important work. At present it is scored only for female voices and piano accompaniment. As some time ago I sent you an outline of its character and style I need not again enter upon that at length. The music more than fulfilled my expectations, and indeed is a worthy setting to Longfellow's inspiration. The treatment is always effective but never bizarre; although, for instance the chorus "Colder and Louder," in which occurs the climax, "Down Came the Storm," must have presented something of a temptation to the composer to indulge in pyrotechnics. As it is, this number could hardly be improved upon in its present arrangement for female voices. With a mixed chorus and orchestra it might rise to the sublime. One of the best choral numbers, "Then the Maiden," is in canon form and very skillfully worked out. The solos are pretty and melodious rather than striking. Taken in all "The Wreck of the Hesperus" may be said to have won for Mr. Fisher a decided success, to which not a little is due to the conductress, Miss Hillary, for her able reading and interpretation of the work.

The other numbers given by the society were Gumbert's waltz rondo, "Cheerfulness;" Kucken's "Wish," for solo, voice and humming accompaniment; Foster's "Old Folks at Home," and Schumann's "Gypsies." The piano and organ accompaniments were well and judiciously played by Mrs. Blight and Miss Dallas respectively.

Events for which tickets were not sent to my deputy in my absence were the performance of Mercadante's "Seven Last Words" at the Metropolitan Church, a Philharmonic society concert in April, and a piano recital by H. M. Field.

The last named gentleman has been invited to play in Chicago by the World's Fair bureau of music. I understand also that F. H. Torrington is the recipient of an invitation from the same august body.

Concert programs reach me from all over Canada. One from Brantford, Ont., states that the Philharmonic Society of that city on April 27 gave Cowen's "Rose Maiden," with a chorus of 120, an orchestra and eleven solo vocalists. The conductor was Frederic Rogers, a recent arrival from England, and who seems from local press comments to have given his concert with great success.

The much talked of operatic concert by the Orpheus Society, organized this season under the conductorship of Mr. Francesco d'Auria, took place on the 23d inst. at the Mutual Street Rink. Chorus, 180; orchestra, 50. Soloists: Wm. Stevens, Del Puente, Mrs. Kronold-Koert, P. Delasco, Mrs. D'Auria, Miss E. M. Miller, F. Warrington, J. H. Dennison and Chas. J. Baguley.

The concert labored under disadvantages which were disastrous. First and foremost, the auditorium was so much too large that, from my seats at any rate—three-quarters back—much of the chorus work was blurred and indistinct. When occasion offered, however, it was observable that the chorus was of excellent quality and well drilled. But it was unevenly balanced, tenors and bass being in an absurd minority.

As a local affair the orchestra was very creditable, and with it

especially Mr. D'Auria sufficiently demonstrated his right to consideration as a most able conductor. Among the chief disappointments was the failure of Mr. A. L. Guille to appear as "Arnold." For him was substituted Mr. Wm. Stevens, of New York, who had to work up his part on a couple of days' notice. Under the circumstances he did not do badly, although his voice was not equal to the demands in the upper notes, and it also lacked power. Another substitution was Del Puente for Wm. Ludwig. With that, however, none could find fault, as his "Tell" was magnificently sung.

Mrs. Kronold-Koert was a very acceptable "Matilda," but in consequence of a tremendous amount of cutting she was only heard once. On that occasion (the romance "Wild Shady Wood") she won a positive ovation.

Mr. Delasco, as "Melthal" and "Walter," sang with fine dramatic effect. His voice is solid, resonant and musical, and there seems to be any quantity of it. The other soloists, local singers, were Mrs. D'Auria, "Jemmy;" Miss E. M. Miller, "Hedwiga," and J. H. Dennison, "Luodi" and "Rudolph." The first two—when they could be heard—sang very nicely, but the tenor went all to pieces on top notes. I expected to see him drop into the big drum or flattened out between the cymbals. Our Mr. Warrington was programmed for "Gessler," but time necessitated cutting the parts in which he was to have sung.

While the failure of the Orpheus Society to make its first concert the success that was generally expected may be partially accounted for by the numerical insufficiency of the chorus and orchestra for the size of the hall, it is not to be doubted that the enthusiasm of the performers and audience was killed by the weather, which was so cold that not only were wraps and overcoats necessary, but many men kept on their hats, and I am sure would have enjoyed foot warmers.

Had the concert been given in the Pavilion or the Grand Opera House the musical results would have been vastly better.

The Orpheus people were fortunate enough to secure an audience so large that their exchequer should show a good balance for next year's work, and no doubt they will profit by their first season's experience.

Mr. J. D. A. Tripp, a Toronto pianist, of whom I have frequently written, gave his third recital for this season on the 25th inst. Like most good, fervent or emotional players Mr. Tripp has his moods, and these materially affect his work. He was in his best form on this last occasion and gave great pleasure to his hearers.

The Toronto Ladies' Quartet (Mrs. D'Auria, Mrs. Massie, Miss Edith J. Miller and Mrs. Cameron) were the vocalists, and sang with such excellent effect that each of their numbers was encored. The program was as follows:

Prelude and fugue in G sharp minor.....Bach
"Left Hand" study.....Chopin
"Perpetuum Mobile".....Weber
"The Poacher".....Carl Fittig

Toronto Ladies' Quartet.

"The Rivulet".....Mendelssohn
Air de Ballet, op. 36, No. 5.....Moszkowski
"Blue Bells of Scotland".....

Toronto Ladies' Quartet.

Staccato Caprice.....Vogrich
Waltz in E minor.....Chopin
"Maiden, O Come to Me".....Carl Fittig

Toronto Ladies' Quartet.

March, op. 30, No. 1.....Hollaender
Nocturne in E flat.....Field
Valse Caprice.....Rubinstein

EDMUND L. ROBERTS.

Denver Letter.

DENVER, Col., June 5, 1893.

THE State of Iowa has three songstresses of which it has no cause to feel ashamed in the three daughters of Hon. D. K. Lincoln, of Fort Dodge, Misses Elsie, Frances and Grace Lincoln. Miss Elsie, a high soprano, has for the last two or three years been singing in London and on the Continent with success before an admiring public, and only last fall sang before Queen Victoria. She formerly taught music and sang both in Iowa and Colorado.

Miss Frances, one of the most talented and attractive girls in the State, has been professor of music in the Salt Lake, Utah, Seminary, as well as choirmaster of the Jewish Temple and St. Paul's Episcopal Church in Salt Lake City. Miss Grace, the youngest girl, only started out last fall on a musical career, but she has vocal powers that are attracting the favorable attention of newspaper critics. Her voice—a mezzo—is dramatic and of rich timbre. The girl has courage and perseverance and is a bright scholar, apt and vivacious; and under the instructions of her talented sister Frances will be ready ere long to come more than ever before the public with deserved prominence.

Both Miss Frances and Miss Grace are now touring through the West, as first and second sopranos, with the Chicago Ladies' Quartet, which is drawing well everywhere.

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No. 695.

NEW YORK, SATURDAY, JULY 1, 1908.

Telephone - - - 1253-18th.

MR. ALFRED DOLGE returned from Chicago on Monday last. He has been sojourning in that city for the past two weeks.

MR. GEO. REICHMANN, of Sohmer & Co., left for Chicago the early part of the week. Mr. Reichmann expresses much satisfaction with the Sohmer display at the World's Fair. He will remain away some days.

ALL the beautiful things in Chicago are not at the Fair. All branches of trade are making extra exertions to make fine displays of their particular line of goods. The music trade are not at all behind in their attempts to excel at this particular time, and never did the music stores look handsomer than now, nor did they ever have a finer display of goods. Among the notable pianos exhibited there are the Decker Brothers extra styles, to be seen in the warehouses of Estey & Camp.

While they are all noticeable, the most so is a Style 18 in an extra case, beautifully carved, covered with gold leaf and burnished gold, valued at \$3,500. The other two instruments are respectively cased in white and red mahogany, elegantly carved, and all are thoroughly artistic pianos. They are a portion of the instruments made for exhibition at the Fair.

REPORTS from the visitors at the Chicago Fair say there is a general feeling of weariness among the New York men who are in charge of the piano exhibits. Nothing to do. The cry seemed to be, Oh, for just one day in New York city!

MR. BYRON MAUZY and Mrs. Mauzy, of San Francisco, Cal., have been in New York for several days.

Other persons from the far West who are expected daily are Mr. Sherman, of Sherman, Clay & Co., San Francisco, and Wiley B. Allen, of Portland, Ore. These gentlemen have both started East.

They will stop in Chicago, and from there come directly to New York.

It is quite probable that Mr. Allen's journey will extend across the water.

MESSRS. GEO. JARDINE & SON, New York, have within one week closed important contracts for the following churches:

New York Presbyterian Church.....New York City.
Asbury M. E. Church.....Rochester, N. Y.
Christ Church.....Sag Harbor, L. I.
Church of the Ascension.....Mount Vernon, N. Y.
First Presbyterian Church.....Harrodsburg, Ky.
St. Stephen's Church.....Wissahickon, Pa.

One of the largest organs in the State of New Jersey is now being erected by this firm in St. Patrick's Church, Jersey City.

STANDS for carefulness, consistency and conscientiousness. The same letter and the before named attributes stand for and aptly describe the statements regarding the Conover piano and the Chicago Cottage Organ made by the Cables. These instruments and their makers are too widely known to need extended notice. Their trade in organs is a matter of pride to Chicagoans, while the volume of business acquired for the Conover piano is flattering. Cable, Conover, Chicago, Cottage is a quartet of C's, and whose success is certain.

THE McCammon Piano Company, of Oneonta, N. Y., are forging ahead with their instruments. There is a strong feeling of respect and admiration through the trade for this old time make of pianos. Old time in name only, be it understood, for if there is a concern in the country who have been working on lines of progression, who have made modern the product of their factory, that concern is the McCammon Piano Company.

Some important deals which have lately been made by their traveling representatives insure a continuation of activity in their works during the summer months.

THE move on the part of the piano dealers about Fourteenth street and Fifth avenue to close their places of business from Saturday until the following Wednesday morning, over the Fourth of July, is both sensible and generous.

A petition was circulated to the above effect and met with the hearty indorsement of all.

It is pretty generally admitted among those business houses dealing in commodities other than necessities of living that the amount of trade secured on a Monday preceding a holiday is very small and hardly warrants keeping open.

The few days of relaxation are appreciated by the employes.

IT must have been a funny scene that occurred in Cleveland on Friday night, June 16, at the commencement exercises of the high school held in the new Saengerfest Building, when the dignified professor of the public schools, N. Coe Stewart, and Mr. C. S. Kopell, of the local Saengerfest committee, confronted and bullraged each other in the presence of a large and enthusiastic audience.

The discussion finally got so hot that the police were called in to interfere and prevent bloodshed. And what was it all about? Why, simply this: Mr. Kopell, of the Saengerfest committee, claimed

that under a special arrangement the Chickering pianos were to be played at all public entertainments held in Saengerfest Hall, and the occasion of the commencement exercises mentioned could be no exception.

Mr. N. Coe Stewart engaged a Knabe piano and claimed the right to use that.

The police settled the matter.

The accompaniments were played upon the—

BEHR BROTHERS & CO.

In Receivers' Hands.

ON Thursday last Messrs. Behr Brothers & Co. applied to the Chancellor of the State of New Jersey for the appointment of a receiver.

Mr. Henry Behr and Mr. Martin W. Brett were designated and the business of Behr Brothers & Co. has been placed in their hands.

The stringency in the money market and the impossibility of Behr Brothers & Co. being able to realize on their customers' paper brought about the present unfortunate condition.

They claim that the assets far exceed their liabilities, and under other circumstances, with the money market easy and the banks extending their usual accommodations, they could have continued without trouble.

Several of their largest dealers were obliged to ask renewals on paper maturing early in July, which could not be obtained, and it was deemed advisable as a matter of protection—Behr Brothers being a foreign corporation—to make the present disposition of the business.

An inventory of stock will be taken at once and a statement made to the court. It is believed that there will be no trouble in obtaining an order from the court allowing the receivers to continue making pianos. If this can be done work will be resumed at the factory in about a week.

A CHICAGO SITUATION.

[SPECIAL TO THE MUSICAL COURIER.]

CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash avenue, June 30, 1908.

MR. J. G. EBERSOLE, of Crawford, Ebersole & Smith, Cincinnati, is in Chicago, and states that the Schaeffer factory at Oregon, Ill., is slowing down, but will probably be run all summer. The exact relations between Crawford, Ebersole and Smith and the Rice-Macy Company relative to the Schaeffer factory are given by Mr. Ebersole as follows:

We never had a dollar interest in the real estate or mechanical chattels in Oregon, nor expect to have.

At the time of the collapse of the business the Rice-Macy Company were indebted to us for quite a sum. We found that the Citizens' Bank, of Des Moines had a mortgage on the entire property, and that no one was disposed to run the factory and give us the goods for which our money had been advanced. We were in constant receipt of orders for the Schaeffer piano; so to protect ourselves we rented the Oregon factory from the Rice-Macy Company, paying them \$100 monthly rental, and continued the operation of the factory, getting out pianos enough to fill orders and square our accounts.

Had the Citizens' Bank of Des Moines wished to continue the operation of the factory until they had worked out our financial interest we would have been delighted, as it would have saved us additional trouble.

We shall run the Schaeffer factory until all our orders are completed and our accounts square, but on account of a little depression in the volume of business, resultant from the financial flurry, we will slow the factory down at once. We do not desire to add the manufacture of Schaeffer pianos to our permanent

business, and are willing to step down and out should a company be found that will pay our claim.

The citizens of Oregon are desirous of having the factory continued, and make overtures to that effect.

Just how the Oregon people and the Citizens' Bank of Des Moines will settle the ownership of the estate it is impossible to predict.

In regard to our Chicago stock we never intended remaining in this field, so that the closing of the warehouses of the Rice-Macy Company in Chicago on July 1 is a natural result.

We will turn over the keys of the store to-night, having shipped the stock to our agencies at different points.

JOHN E. HALL.

WM. STEINWAY DECORATED.

The Cross of the Red Eagle Given to Him by Emperor William.

THE Cross of the Order of the Red Eagle has been conferred on William Steinway by Emperor William of Germany. Mr. Steinway received the notification by cable from Count Merbach, Privy Councillor of the Emperor.

"I am very much gratified at this honor," said Mr. Steinway to me last night. "When in Europe last year I had an audience with the Emperor, in which he thanked me for some of my benefactions to the German people.

"The direct cause for the decoration, however, I ascribe to my gift of 62,000 marks to the Memorial Church of William I. and the Memorial Church of the Empress Augusta, both in Berlin. I also gave a park to my native village of Seesen, at the foot of the Hartz Mountains, together with enough money to keep it in order, besides notifying the village authorities I would annually contribute 1,000 marks to the school taxes, thus relieving 77 families of this onerous burden."

The Cross of the Order of the Red Eagle is highly prized and Mr. Steinway is probably the only resident of America who has been thus honored. The decoration consists of a cross containing the coat of arms of Germany in gold and enamel surmounted by gems.

Admiral Werner, of the Emperor's navy, showed a similar decoration to Mr. Steinway last year, saying it was the one he most highly prized.

The cross, Mr. Steinway thinks, will be sent through the German Embassy in this country and will arrive in a week or so.

It cannot be doubted that the effect of the appointment of a receiver for Behr Brothers & Co., comes at an unfortunate time for the piano trade. It has been for a long time known that there are many institutions in the trade, both manufacturers and dealers, that have been obliged for several months to depend almost entirely upon the accommodations of the banks. This failing, it was but to be expected that some one must go under, and it is greatly to be feared that some other concerns will not be able to stand the strain much longer.

It is of course not advisable to stir up distrust and to excite suspicion, but it is on the other hand but proper and sensible to look matters fairly in the face. There will be other failures.

George Gemunder at the Fair.

MESSRS. GEO. GEMÜNDER & SONS have placed their violins on exhibition at the World's Fair in connection with the M. Steinert collection.

The M. Steinert collection consists of ancient stringed instruments, and Mr. Steinert delivers each day an historical lecture on them. At this lecture a quartet of musicians renders an interesting program.

The quartet is made up of two violins, a viola and cello. The instruments used are manufactured by Geo. Gemünder & Sons, who take this very unique and effective manner of displaying them.

—George Logan will open a piano warehouse at Boonton, N. J.

—E. Daron, of Steelton, Pa., will move his music store into larger quarters across the street from the present location.

—The Wiebel-De Lima Violin Company, of New Jersey, has been incorporated with a capital stock of \$100,000. The offices of the company are at 35 Wall street, in the Mills Building.

—At the meeting of the Piano Varnishers' and Polishers' Union in Blatchford Hall, Boston, June 21, the following officers were elected: George Husband, president; Archie McLean, vice-president; John Ryan, recording secretary; Richard Dwyer, financial secretary; Robert Willis, treasurer.

CONSERVATISM IN BUSINESS.

IN America these days the temptation to spread out a business is very strong. There is so much territory to cover that many good business men have caught the infection, increased their business and in the end been wrecked. Many a prosperous man with a good, substantial A to his name in Dun's or Bradstreet's has had that rating reduced by increasing his liabilities so as to spread without offsetting said increase by one of assets, and after a few years of prosperity the storm has broken and his name has disappeared from the commercial rating books altogether.

There is not a safer business in America than piano and organ manufacturing when properly conducted.

To prove that we merely resort to the good old New England fashion of interrogation. How many piano and organ factories have failed in America?

The bankruptcy of producing musical instrument factories have been fewer than in any other line of manufacture. Those that have gone have been through mismanagement both careless and criminal. This is remarkable when one reflects that pianos and organs are luxuries and not necessities. It is an axiom of trade that when financial depression comes, the manufacturers of luxuries either go to the wall or suffer a severe drought of trade. This comes from natural causes. When a man merely has money to buy bread he will forswear cake, for bread sustains life, while cake is but an incident after substantial dining. Give this same man plenty of bread with finances to spare and he immediately turns to luxuries, adding cake or some other delicacy to his menu.

While the simile is a homely one, it is applicable to a trade in luxuries. Naturally one would ask why there have been so few failures among piano and organ manufacturers, as their goods are luxuries pure and simple. This is easy to understand. There are not enough piano and organ factories in the country to adequately supply the growing trade.

This is a fact easily provable by the figures we suggested last week in an editorial on "over production." This being the case, the piano and organ manufacturing trade is naturally the last of the luxury producing manufacturers to feel financial depression.

With these facts before him the intelligent manufacturer finds out what the public likes and then goes ahead fearlessly. Well he may, for his risk as a luxury producer is less than manufacturers in other lines will have. This applies only to the thoughtful, conservative maker, who insists on prompt returns from all agents, and whose trade relations with those gentlemen are based on a sound financial policy rigidly adhered to.

In making a policy many boards are necessarily sawed, rejected as being either too long or too short, resawed and fitted until a platform on which to stand is the result. The consignment trade is dear to the heart of all manufacturers, and when properly done is the safest way to do business. There is only one right way to push business on this line. Secure good collateral security for the goods you intrust to a dealer. This may seem somewhat harsh on the honest man, but it will help him, as the rogue will be leashed and kept in hand, thus leaving no bad debts behind him to hamper the manufacturer financially in his dealings with the honest man.

The advisability of turning consignment stock cannot be too strongly urged. If a dealer has a piano a year compel him to return it and pay a 10 per cent. depreciation. This is just and easily proven. The instrument has stood idle a year. It represents so many dollars on which there has been no interest paid, and on which the acid of idleness and disuse has eaten holes. The principal has depreciated and a distinct loss can be figured. But to urge conservatism on manufacturers is not our object, and the foregoing is only a preliminary to conservatism in the dealer, but as the manufacturer is directly interested in the success of that gentleman the few hints thrown out if followed will ofttime prevent the spreading of the dealer until he collapses and leaves debts behind him.

Before turning to the dealer there is one class of manufacturers in whom a non-conservative policy is excusable. These gentlemen are the few rare men that have new principles of great value worked out, and who are so positive of their merit that they determine to either sink or swim with them at the masthead. This is true American grit, and is to be applauded. But when a man merely has what several others have, who are more fortunate as to money or

prestige, that man to pursue such a policy must be either a natural born fool or has acquired lunacy with maturing years.

The dealer is the man on whom manufacturers should urge conservatism. This middleman when successful is subjected to great temptations to reach out after more territory, thus doing more business. He does not sufficiently realize that in doing this he is crippling himself. A lump of gold is compact, solid and heavy. When exposed to the elements they have but little effect excepting to further harden its exterior, making it callous to storm. The outer layers may be dulled, but the centre is as brilliant as ever and the value has not decreased; but put this same lump between skins, let the gold beater's hammer descend on it until it is as thin as the proverbial wafer, and although the value of the metal is intact the first summer zephyr that blows will cause it to sail into space while the owner is the loser.

So with the non-conservative dealer who extends his business without adding more capital. He has beaten his gold until it spreads into leaf, and the winds of financial depression blow it all away. The original capital was all there, but in such a thin form that its specific gravity in monetary waters had been so lessened that it lightly floated on them, thus offering no resistance to the storm that easily blew it into chaos. There is a limitation to what a man can do with a certain amount of capital, and he can accomplish more with his money in a lump than he can with it spread out. To attempt, then, to control more territory, working more trade centres without adding capital in proportion, is to merely show how foolish a man can be.

A safe business cannot be done on paper when a house's liabilities are in inverse ratio to its assets. It may live for a time and apparently flourish, but when there is any setback in trade it will go to the wall just as certain as the coming of night after day. Its gold has been beaten to leaf and blown away. It is rank folly to extend a business that is paying by the use of commercial paper. A man merely jeopardizes his lump of gold, and any financial disaster will see him a bankrupt. Not only does he go down himself, but in a great many cases he cripples the piano and organ manufacturer who comes who carry him. Thus every manufacturer is interested in any spreading move of the dealer who sells his goods and whose paper he accepts. He should at once cut this man's credit if he cannot see a favorable financial solution to the move, or so limit his relations that the new business will find its own level.

In running branches separate accounts should be kept; that when they are found unprofitable they may be cut off at once. All dead limbs on a living trunk cause stagnation of sap, and if not removed will result in the destruction of the parent. This holds true in the relation of branches to the main house.

In conclusion, a few words on the main house's relations with branches when in trouble seem necessary. After the dealer has spread out and he finds that the branches are not paying property there comes the temptation to kite checks. He yields, thinking that the storm of depression is momentary, only to find the supposed "capful of wind" has developed into a hurricane, which threatens to carry down the flagship of the squadron as well as her consorts. How many men have realized this when too late, only the back files of Dun's or Bradstreet's will show.

Our purpose has not been didactical, only to throw out a few hints to the trade in these times when retrenchment and contraction are uppermost in the minds of all thinkers. If these few words shall have further deepened the ideas of the trade men to the necessity of conservatism we will not have written in vain.

Take in Tonk's.

FOR the convenience of our Eastern patrons visiting the World's Fair, we have arranged to have our salesman, Mr. D. Jacobson, stationed at Chicago from about June 20 to August 1.

His office hours will be from 9 A. M. to 12 M. at our Chicago branch, 271 Wabash avenue, corner Van Buren street.

Mr. Jacobson will not only be fully prepared for business, but also ready to extend such courtesies as may be welcome to visitors in a strange city.

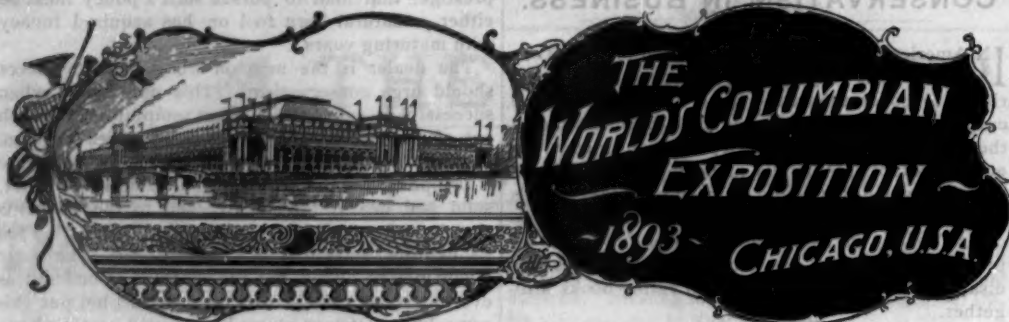
Very respectfully,

WILLIAM TONK & BRO.

20 Warren street, New York.

271 Wabash avenue Chicago.

—Mr. Robt. R. Yost, with H. Sinsheimer & Co., of Portland, Ore., is in the city.



HAPPINESS IN THE GERMAN SECTION.

THE gentlemen in charge of the musical instrument display of Germany are happy. For some time the heat has been so intense that people rather avoided a trip to the gallery in which the Liberal Arts Department of Germany is located. Having nobody to show goods to and the burning rays of a relentless sun to endure, these gentlemen were getting out of all patience with themselves and the Exposition in particular. This is now greatly modified by the recent cool weather, and from another source there comes happiness in crowds of people. A monster orchestration from the house of M. Welte & Sohne, Freiburg, Germany, has been put in successful operation. The tones of this instrument draw the crowds from the main floor below, and after they have listened to a selection from the orchestration, the piano men entertain the visitors by exhibiting their goods. They get the crowd by the assistance of the large orchestration, therefore they are happy.

All interested in musical instruments should visit this section, for there are some elegant pianos there. These instruments are standing the trials of this country's climate unusually well. The varnish is as fresh and free from checks as ever, while the glued work is in elegant condition. The instruments have experienced a great trial during the wet and dry days of this spring and summer, and the way they stand it speaks well for German workmanship.

Messrs. Grotian, Helfferich & Schulz are showing a grand that is almost marvelous in its superb carving. The tone is exquisite, while the action is well regulated. Their uprights are good also. A noticeable thing about this exhibit is the fine plate work in all instruments. The plate in their large upright is richly ornamented, and is quite a triumph of the molder's art.

The pianos from the house of M. F. Rachals & Co. are of fine workmanship, and of that refined tone so noticeable in German pianos. The firm is displaying a novelty in the form of a sectional piano, which is described elsewhere in this issue under the head of novelties.

Ludwig, Hupfeld's mechanical pianos vie with the orchestration in drawing and retaining visitors. The instruments are played with a crank and regulate the rise and fall of the dampers automatically, instead of having the performer use the usual pedals for this.

The pianos from the house of Carl Rönisch are delightfully toned instruments. The grand especially has a sweet sympathetic tone that delights the ear, while the action is finely regulated.

To enumerate further is to go over the same ground. The musical instruments on exhibition from Germany are all elegant in case work and musical in tone. That cannot be said of several in other sections of the Exposition. Manufacturers can learn something of thoroughness by inspecting the musical instruments in the German section. Go and see.

No More Steinway Pianos.

Mr. Geo. H. Wilson, valet de chump to the Martinet of Music Hall, has been telling from the house tops that "we" are through with the Steinway Piano. One proof of this is that the Steinway piano has not been heard in any of the concerts of the Woman's Amateur Clubs of the United States the past week. While this piano is the recognized instrument in the concerts of several of the clubs, there was no attempt made to secure Steinway's for their use. Does it mean that July 1 is drawing nigh, and at the thought of the National Commissioners' next meeting Mr. Thomas and "his chumplets" tremble. When naughty boys have disobeyed their masters his approach is watched with much trepidation, while the

offenders put on a virtuous air and loudly proclaim their good deeds, hoping that the sins of omission and commission will be overlooked in the surface view of right doing. Mr. Thomas' brass mouthpiece—Mr. Wilson—need not bray so loudly about pious intentions, because his talk is fishy and lacks substance. It takes a man with the trusting nature of a two-year old baby to believe the valet de chump of Music Hall.

Crude Pavement.

The finished Exposition is the most startling exhibition of crudeness. Perhaps it is impossible for man to conceive and execute such a gigantic scheme and make perfection. Still it does seem that in a few points perfection should have been approached. An examination of the entire grounds fails to produce anything that even approaches perfection outside of the meritorious value of exhibitors' wares. The crudest of the crude is the condition of the walks. They are simply abominable. In wet weather mud abounds, and when the weather is clear the sprinkling carts attend to the mire business with as much success as Dame Nature herself. When they are not sprinkled their white chalk-like composition gets into the eyes and covers the person with fine particles of the grittiest kind of dirt.

In making walks the wrong kind of composition was used. Crushed stone furnished by a local street paving company was chosen, or rather the company became a concessioner of the Fair, and put down a pavement that the common council of a Congo village would demand relaying. Just imagine great and little stones wedged together, and stuck there with some kind of adhesive mortar for delicate ladies to walk over. A street pavement that horses would disdain, for the tread of the feet of men and women. The worst paved street in New York and Chicago would put to shame the World's Fair walks.

Pianos in Recitals.

The value of advertising pianos in Recital Hall was shown last week at the National Convention of the Women's Amateur Clubs, held on Wednesday, Thursday, Friday and Saturday. These amateur clubs are composed of leaders of society in different cities of the United States, and to bring your pianos prominently forward among such people is in the nature of an augmentation of prestige. A piano well played before such people is appealing directly to a class of buyers who have ample means of gratifying their desires. It is a picked audience for displaying a meritorious instrument.

In this convention the famous old Chickering & Son's piano was the greatest favorite, being used by 20 different clubs. The Kimball piano was second with a record of six clubs. The others used were the Hallet & Davis three times and the A. B. Chase once.

Piano in the German Castle.

A fine upright piano in American walnut has been selected by the German commissioners from the exhibit of M. F. Rachals & Co., Hamburg, and is now installed in a niche in the chapel of the German castle. The instrument's architecture is pure Gothic, and harmonizes nicely with its new surroundings. Mr. Rachals, in charge of the exhibit, is delighted that his house should have the honor of supplying the German castle with an instrument that in tone and case so elegantly fits the surrounding grandeur.

Wanted an A. B. Chase Grand.

Mr. Calvin Whitney, President A. B. Chase Company, Chicago:

Dear Sir—There will be held at Music Hall, beginning Wednesday, June 21, a convention of the amateur musical clubs under the direction of Mrs. Theodore Thomas, chairman. At the session of Saturday, June 24, it was desired to use a Chase piano grand, the session lasting from 9 to 8 o'clock. If agreeable, will you have the piano delivered at Music Hall sometime previous to the day of the session, suiting your own convenience. If you will kindly notify Mr. Sauerberg, chief clerk, who has charge of the arrangements, what time

your team will be on the Sixty-fourth street entrance to Jackson Park, he will see that someone meets you at the gate with a pass for admittance.

Thanking you for the courtesy, I am, yours truly,
G. H. WILSON, Secretary.

The above letter was the first intimation that Mr. Whitney had that his house's piano was desired in the amateur concerts. He replied yes to the communication and sent an elegant grand. The instrument was highly praised by all who heard it. Particularly pleased was the pianist, who returned thanks to Mr. Whitney personally.

Two Views of Mr. Geo. H. Wilson.

"Mr. Wilson is a most courteous and urbane gentleman, and his method of doing business always leaves a favorable impression upon any with whom he comes in contact."

The above is from a diurnal Chicago trade circular of the genus "softsoapfordough."

Mr. Geo. H. Wilson is a most discourteous and ill-mannered ass, and his method of doing business always leaves the impression on anyone with whom he comes in contact that a greater fool and charlatan never existed.

There is a wide difference of opinion in these estimates of the character of the fakir of Music Hall; but he and his methods of doing business have been so well shown up in past issues of THE MUSICAL COURIER that extended comment is unnecessary.

Booth Attendants Complain.

In one booth in Section I pianos are played in season and out of season, in tune and out of tune. The racket is something terrible. The booth attendant has no appreciation of the terrific din he is causing, neither has he any sense of the laughable spectacle he is making of himself. The practice of annoying others by playing out of time as well as going, into booths and inviting dealers to visit one's exhibit in a pleading, supplicating, offensive manner, is reprehensible and will not do the house of B. Shoninger any good, while it antagonizes the gentlemen in charge of other booths, who look with disgust on such conduct.

It would be better to do business in a gentlemanly manner, thus avoiding a nuisance; but Mr. Max Stern, a gentleman from the cultured drawing rooms of Nova Scotia, has been so inoculated with the customs in vogue in that locality (no reflection on Nova Scotia) that he cannot adapt himself to the common politeness of Chicago society, and thus avoid making a consummate ass of himself. Some heavy weight in Section I should teach this gentleman "from the cultured drawing rooms of Nova Scotia" some decency through the medium of the manly art.

To pose as promoters of pugilism is not our wish, but the offense against decency of this gentleman "from the cultured drawing rooms of Nova Scotia" is so flagrant that somebody should thrash the everlasting daylight out of this exponent of the doings of the "cultured drawing rooms of Nova Scotia."

The Exhibit of Behr Brothers Company.

The dealer that visits Chicago and the World's Fair, who does not look over the exhibit of Behr Brothers Co., will miss it. This firm has sent nothing to the Fair that they cannot duplicate at short notice from their stock. They do not believe in making a special exhibition of a grade far above the ordinary run of their goods. To this policy they have carefully adhered. They are not showing anything that is not regular in style. A Behr Brothers Co. catalogue can be obtained, and in it will be found enumerated all the instruments on exhibition. They have a great deal to show, albeit having no special work on view.

Their grands are handsome in architecture, musical in tone and just right as to touch.

The uprights are in perfect keeping with the grands, being fine instruments. The Louis XV. style is similar to the instruments that are in the gorgeous Hotel Waldorf, excepting the finish, which is white and gold instead of being all gold. The instrument is very attractive in case work, while the tone is rich and mellow, delighting the ear. The entire exhibit of Behr Brothers Co. possesses distinct merit. Mr. H. F. Brown is in charge and extends a hearty welcome to all dealers. Go and see him and his goods.

Doctor Peabody took a stroll through Section I the other day, and has since ordered the demolition of what the gentleman attending the booths had named "Krell's graveyard." It was a case containing some elegant violins, violas and cellos from Albert Krell, Cincinnati. The case was painted black, with gold trimming, and was surrounded by posts of funeral

hue, with the usual cemetery chains connecting them. The ensemble reminded one forcibly of a monument to some departed musician, in which were stored the implements of his trade. The graveyard has been demolished, the case removed to quarters more in keeping with the surroundings; wherefore we say to the sepulchre, Requiescat in pace.

Many of the subscribers to THE MUSICAL COURIER are angry at the postal misarrangements of the Fair. In a great many instances the paper subscribed and paid for by a salesman does not reach him at all, and after a few days he finds it in a neighboring booth, where the careless carrier has laid it. This matter will be rectified by correspondence with the Government.

We can readily see how the carriers have become so careless. The mails have been flooded with circulars and advertising dodgers, both third and second class, addressed to every man and his brother in Section I. This naturally makes the carrier careless, for he knows that one is addressed to each booth, so he merely walks up and throws one in until he has gone the rounds. Now THE MUSICAL COURIER has a subscription list; a great many people pay four hard dollars a year for this paper. We do not send our paper to Tom, Dick and Harry; therefore we propose to protect those people who pay for it. This nuisance will be removed as fast as subscribers send in complaints.

The gentlemen in the Liberal Arts Department of Germany, which is located in the gallery, were suffering the first part of last week from excessive heat. Their space is so arranged that they are practically cooped up, and the air soon becomes oppressive when the sun approaches the zenith. Shades have been spread under the glass roofs which in a measure diminish the Sahara blast that is blighting everything. There are windows opposite each section, but they do not all open. The Exposition authorities' attention has been called to this, and they promise relief. They move so slowly, however, that much suffering will be gone through with before relief comes. In the meantime the weatherman has cooled the atmosphere to a point bearable.

A great many of the nuisances around the Exposition can be removed rapidly and effectually if one goes at the matter in the right way. As an instance, there was a freight elevator opposite the booth of Julius Bauer & Co. that Dame Rumor said would stay there all summer. Mr. Adam Schneider, manager of the house of Julius Bauer & Co., simply waited on Doctor Peabody, stated that the elevator was a detriment to his exhibit on account of its blocking the passage way and the dirt occasioned by sending the things up into the gallery, and the Doctor ordered it down. Moral, when you want anything done, go to the fountain head.

The playing regulations are not meeting with general satisfaction, nor are they entirely obeyed. Many of the exhibitors have but indifferent pianists, while some have none at all; therefore those in the neighborhood of exhibitors not using pianos during their allotted time are cribbing many moments. At odd times any pianist on the grounds will show off pianos for visitors.

Mr. Melville Clark has connected the organs in the booth of the Story & Clark Organ Company by electricity, so that they can be played simultaneously. The bellowless large organ is attracting a great deal of attention.

The Automaton Piano Company are having much attention paid their exhibit, and will doubtless find the Exposition a good place for the exploitation of their goods.

Nothing is attracting more attention in Section I than the autoharp exhibit. This novel little instrument is being played daily by Mr. Singleton, and crowds gather around him constantly.

Mr. J. S. Gorham, who has been representing the A. B. Chase Company on the Fair grounds in connection with Mr. Eager, has been transferred to the A. B. Chase Company's down town headquarters in the warerooms of Lyon, Potter & Co. All of Mr. Gorham's friends should call at his new quarters.

Hallet & Davis Company's big book is filling rapidly with names, and Mr. A. G. Clemmer is serenely

happy. His house is having great crowds of visitors daily.

Mr. Ross, representing the firm of S. S. Stewart, Philadelphia, has suffered bereavement in the death of his father. He has been home some time, but is now back.

Behr Brothers Company's exhibition souvenirs have made their appearance. They are very artistically designed and elegantly printed.

Sohmer & Co.'s concert grand piano is attracting much attention. Well it may, for it is a beauty in tone, touch and general workmanship.

People at the Fair.

A GRAVE SUBJECT OF STUDY FOR SALESMEN—ALERTNESS THE BOOTH ATTENDANT'S MOTTO.

All sorts, sizes and conditions of people are at the Fair. From the multi-millionaire to the humble railroad track laborer, the half dollars that pay admission are coming. Inside the grounds the man dressed in broadcloth jostles him who wears linsey woolsey. This commingling of prince and peasant is a triumph of the democratic ideas of this nineteenth century. The poor man has as many rights as the rich, and they are as impartially recognized. From the man of affluence and substantial bank account to the humblest workman with his few savings, there come plaudits of appreciation. Not in the same degree of appreciativeness, but each man, according to his knowledge, views the wonders of the world's advancement and gives forth as heartily, in his sphere, applause for meritorious creations.

Another has said that "knowledge simply increases a man's capacity for suffering." This is a pessimistic view of life, and although right from that standpoint, the optimistic view is equally correct, viz., knowledge increases man's capacity for enjoyment. It is a wise dispensation of Providence that to us all was not given the same sense of appreciation. Everyone would have desired the same thing. We would not have different grades of men and women, works of art and commercial commodities. Were we all cast in the same mold of correct valuation the inequalities of wealth would make us miserable. Then but the rich could acquire the works of art and of commercial commodities, for the works of lesser worth and mediocrity would be beneath contempt.

Living as we do in an age where men differ in gifts of workmanship and skill, only the most skillful workmen would give pleasure to mankind. The lesser works would fail of appreciation, while their creators would be beggars. It is well then that we have different grades of appreciators. The man of wealth and knowledge can enjoy the higher degrees of artistic and commercial commodities, while those of insufficient wealth and immature knowledge can content themselves and enjoy the lesser perfection in life's necessities and luxuries. Apply this to pianos, and we have the rich who can purchase the higher grades, those not so fortunate can acquire the lesser grades, while men and women of exceedingly limited income can own and enjoy the cheapest grade.

All of these classes are on the Fair grounds, with their eyes opened not only to see wonders that bewilder them, but with a keen mind hunting for that which they may acquire for daily household use or enjoyment. These people are visiting Section I, and the salesman who is a physiognomist and judge of human character has a grave problem presented to him daily, and in proportion to his knowledge of the goods desired by each man or woman will be successful.

The great majority of people that daily traverse Section I are interested in music and the instruments from which it is produced. Here is a chance for working with people that are interested in you and your goods. The Exposition is so vast that those things most interesting each man are looked over the closest. He wants to study there, and merely glance at the objects in other quarters, that merely amuse him. When he stops and looks at goods it betokens an interest; then is the opportunity for the salesman, which, being momentary, must be caught instantly, and by skillful handling turned into a closer inspection that will result ultimately in financial gain for "the house." Alertness must be the booth attendant's motto.

These opportunities come at odd times, thus necessitating constant vigilance on the part of him who would do his house honest and substantial work. Too much stress cannot be put on this point by all exhibi-

tors. They should caution their men about any relaxation of effort during working hours. Play is out of the question; downright hard work is the lot of all the men that are on the Fair grounds. Visitors and friends should not annoy them, for while entertaining they are liable to let slip an opportunity for showing their house's product to a man or woman, who receiving no attention will pass on, only to receive conviction from the alertness of the booth attendant next door. "Everlasting vigilance is the price of safety" and success.

Many people call and inquire what hour a pianist will show the artistic side of goods. When that hour is far ahead the attendant, if he is smart, can so interest the caller that when the hour and the pianist arrive, one of the audience will be the interested party. Printed matter, handsomely designed and executed, is doing much good. People in all parts of the grounds can be seen with fine circulars and souvenirs of piano houses. The people are interested who take the pains to preserve these pieces of paper, and if the proper amount and quality of trade persuasion has been given them sales will result.

In conclusion, the booth attendant should be careful about telling that pianos have been purchased when a man simply inquires the price. Sales are not effected until contracts are signed and part cash paid. They are embryo sales, technically called "prospects," and for booth attendants to state that many sales have been perfected when they are only prospects, thus causing mention in the trade papers, is to injure himself with his house, as well as causing false information to be printed.

Show goods to the people, sell if possible, but don't tell fairy tales to those who know better.

New Exhibitors.

Two more exhibitors are to be added to Section I in the Manufactures Building. These are Adam Schaaf, of Chicago, and an exhibit of the Haake piano, of Dresden, Germany, who are represented here by Mr. James Evetts, Jr. The space granted these two concerns is between the Miller & Sons Piano Company and the Vose & Sons Piano Company. This allotment is on a good, broad aisle, and will complete the section.

The A. B. Chase Company's twin pianists, combined weight 330 pounds, played before the Missouri newspaper men last Tuesday afternoon in the Missouri Building. The twins are great drawing cards for the A. B. Chase people. One of them weighs 30 pounds, while the other breaks the scales at 300. Great combination!

Russia's Musical Exhibit.

SECTION I—MANUFACTURES BUILDING.

The Russian piano exhibit is completed. Their instruments are beauties, both in the ornamentation of cases and in excellence of tone. A full list of them follows as well as a list of the music publishers:

| | |
|-------------------------------|---|
| C. M. Schroeder..... | St. Petersburg |
| T. Becker..... | Pianos. St. Petersburg |
| Mühlbach..... | Pianos. St. Petersburg |
| Reinhard..... | Pianos. St. Petersburg |
| Olberg..... | Pianos. Moscow |
| V. J. Hlavac..... | Armonipiano. St. Petersburg |
| Zimmerman..... | String and wind instruments. St. Petersburg |
| Tindriak..... | String and wind instruments. Kiev |
| Baron Pillar von Pilchau..... | Counterpoint apparatus. St. Petersburg |
| Geliser..... | Stringed instruments. St. Petersburg |
| Hübner..... | Wind instrument. St. Petersburg |

MUSIC PUBLISHERS.

| | |
|-----------------------|----------------|
| Bessel & Co..... | St. Petersburg |
| Bernard..... | St. Petersburg |
| Johnson..... | St. Petersburg |
| Bielajew..... | St. Petersburg |
| Büttner..... | St. Petersburg |
| Zimmerman..... | St. Petersburg |
| Hlavac..... | St. Petersburg |
| Pobuda..... | St. Petersburg |
| Gularmantz..... | St. Petersburg |
| Ziegert..... | St. Petersburg |
| Gebethner & Wolf..... | Warsaw |
| Sennwald..... | Moscow |
| Surgenson, M. M..... | Moscow |
| Guthrie..... | Moscow |
| Ryba..... | Moscow |

Novelties Possessing Merit.

THE AZMONIPIANO AND THE IMPROVED HARMONIUM—THE STORY & CLARK BABY ORGAN—MR. MCCHESENEY'S "AMERICAN KEYBOARD"—M. F. RACHALS & Co.'s SECTIONAL PIANO.

Novelties do not always have merit. The word novelty has been so much abused that the general public shrink from examination of anything that is dubbed novel. In the case of those enumerated below they all possess undoubted merit, and a careful

perusal of their points will assist the progressive dealer.

The Armonipiano and the Improved Harmonium.

A distinct novelty, having musical worth, is the Armonipiano, invented by Mr. V. J. Hlavac. This instrument and the improved harmonium were played in concert recently, and Mr. W. S. B. Matthews has written such a good description that we append:

The instruments used were first a grand piano by a celebrated St Petersburg maker; a fine instrument, by the way, being part of the Russian exhibit to which Mr. Hlavac has made certain important additions. The addition consists primarily of a repeating mechanism and a second set of hammers, which are smaller than the usual ones, by means of which a sustained effect can be produced. For example, it is well known that no piano is able to sustain a tone. In the best instruments the tone sings for quite a while, but every moment after the impact of the hammer the amplitude of the vibration diminishes, and the volume of tone with it. When Mr. Hlavac would prolong a tone on his instrument he works a pedal with his foot, which actuates a mechanism placing all the smaller hammers in rapid vibration.

Under ordinary circumstances the hammers do not reach the string, being held in place by certain checks. When a key is touched, however, it not only actuates the usual hammer, making the well-known percussive tone of the instrument, but at the same time liberates the secondary hammer, which goes on vibrating until the key is let up. Thus the instrument gives the usual *sforzando* tone, along with the sustained tone, the quality of which is like that of a harmonium. By means of a knee swell he is able to sustain tones while the fingers are removed from the keys. Should he desire the sustained effect without the usual percussive tone, he has only to touch the keys gently and to a slight depth. Should he desire a crescendo or decrescendo in the sustained tone, he has only to move another knee swell one way or the other. The instrument therefore meets the desideratum so long sought in vain, of sustaining the tone without losing any of the qualities already acquired for the piano.

The entire piano part of the program and considerable of the supplementary part was devoted to illustrating the effects possible to this instrument. It is much better than the combined harmonium and piano, because the tones are necessarily in tune with each other, being obtained from the same strings by means of different hammers, and the quality also blends better than that of reeds and strings. The numbers played for illustrating the possibilities of the instrument were those of a march of Tchaikowski, certain studies of Chopin, &c. Later the overture to "Tannhäuser" was played in part. Mr. Hlavac had also a harmonium of his own improvement, which, besides all the celebrated Alexandre peculiarities, had also sustaining attachments and other devices for increasing the powers of the player.

Mr. V. J. Hlavac will exhibit this piano every day in Section I, Manufactures Building, and manufacturers who can should carefully study it. The attachment is applied to a beautiful Schroeder piano.

The Story & Clark Baby Organ.

The Story & Clark Organ Company's "baby" organ is another ingenious invention of this enterprising firm. The instrument is designed to occupy small space, so as to carry around the country comfortably. They have certainly hit it, for the little organ folds up as readily as a camp stool and can be about as easily carried.

Mr. Melville Clark calls it an "entire new organ creation," and the description adequately describes it. The little instrument is 35 inches high, and on looking at it you wonder where the wind from the bellows gets up to the reeds. At the bottom can be seen the bellows, but no pipes lead up to the reeds. The only connection between the reed bottom and the bellows is the two upright legs of wood. It is in channels through the centre of these uprights that the wind passes up to the reeds. When the instrument is to be folded the bellows are secured by a button; then the uprights "break" in the centre, and the top sinks down on the bottom. It folds from 35 inches to 15 inches net, and can be slung over the shoulders troubadour fashion.

The construction of the instrument is radically different from that in ordinary use. The bellows are clothed all around and are susceptible to full expansion. There are no hinged sides. Spiral springs inside the reservoir reverse the ordinary spring pressure, drawing instead of pushing, thus making collapse possible. The reeds are in an upright position instead of the usual horizontal position, and are placed directly in the upper reservoir, thus dispensing with the customary middle board. Leaded gravity valves are placed outside above the reeds. This substitution of gravity for the usual spring valves gives a quicker response as well as a purer quality of tone.

This is a new system and applicable to instruments in either rigid or collapsing form.

Mr. McChesney's "American Keyboard."

This invention consists of two supplementary rows of key surfaces—or touching points—attached to the fronts of the keys of the keyboard in common use, thereby providing each key with two playing surfaces, at either one of which the key may be struck. One of these touch points is narrow and of the same shape and size as that of the black keys, and one is wide and of the same shape and size as that of the white keys upon the keyboard in common use. The

object of these prolongations to the front of both black and white keys is:

1. To give to the thumb or the fingers—or to both of them—a choice of touch points at which they may strike the keys, thus making it possible at all times for the hand to secure a convenient, natural position, which it could not do upon the old keyboard.

2. To render it possible for the thumb to pass under any finger as easily from a white key to a black one, or from one black key to another, as from a black key to a white one, or from one white key to another. This is not possible upon the ordinary keyboard.

3. A *glissando* in single notes or in octaves may be made upon the "American" keyboard as well from a white key to a black key, or from one black key to another, as well as from a black to a white key, or from one white key to another. This also is impossible upon the old keyboard.

4. It makes it possible to play interlocking passages with ease, many forms of which are extremely difficult, and some forms of which are impossible of execution upon the old keyboard.

5. It makes extremely easy the fingering of ascending or descending passages in single notes, thirds and sixths or in chords and octaves at a tempo rarely acquired by the most expert pianists upon the ordinary keyboard.

It is impossible in a written article to plainly describe all the advantages secured by the use of the American keyboard. To be fully understood the invention must be seen, when some of the most important of them will be manifest almost at a glance.

To the composer for keyboard instruments this invention opens up a wide field. New forms, new effects and new technical methods of treating existing forms will at once suggest themselves upon even a slight study into its possibilities. How much more then can be accomplished when its range of resources has become fully known to our leading composers and executants.

In 1877 Mr. McChesney invented and patented a keyboard which embodied the leading fundamental features which years afterward were claimed by Paul de Janko as original inventions of his own.

After giving that invention four years of trial, Mr. McChesney abandoned it, becoming convinced that there was but small chance for its general adoption by either manufacturers or artists, on account of its being such a radical change from the old established form of keyboard. So he set about discovering some invention which would embody the best features of his former patent and still preserve the well known form of the keyboard so long in use. The result is the "American keyboard." Besides the facilities it offers to ambitious pianists it possesses the great advantage of being as easily played upon by those who have never before seen it as the ordinary keyboard.

A controlling interest in the invention has been secured by Geo. P. Bent, of Chicago, Ill., the manufacturer of the well-known "Crown" piano and organs, who has placed a piano equipped with the "American keyboard" upon exhibition in his booth, in Section I, Liberal Arts Department of the World's Columbian Exposition. All visitors to the Fair are invited to call and examine it. Mr. McChesney, who is in charge of the booth, will be glad to answer any questions regarding its construction or use.

M. F. Rachals & Co.'s Sectional Piano.

The sectional cottage piano of Messrs. M. F. Rachals & Co. comes under the head of novelties. The instrument is designed for introduction into flats where ordinary instruments have to be hoisted into windows. Two long screws that run home into nuts inserted in the case secure the side together, which is split from the pin block down. When these screws are removed the back, sounding board, plate and strings are separated from the action and the half sides. In the overstrung pianos the plate is then removed, when the back end sounding board readily splits apart in the middle. The instrument can be taken apart in a few moments and as readily readjusted. In a smaller piano with a flat scale, the back sounding board and string plate are in three pieces and readily come apart.

In addition to the convenience in putting this instrument into flats, there is commercial value in mountainous countries where mule locomotion holds sway. In sending packages and machinery into the mountains care is taken that they come apart readily, so that they may be loaded on mule backs and thus transported. This piano admirably meets the requirements of this kind of carrying.

A COMING

RETAIL BOOM IN CHICAGO.

A Prophecy, and Grounds on Which It Is Based.

MANUFACTURERS WHO WILL BE BENEFITED.

CHICAGO OFFICE THE MUSICAL COURIER, June 27, 1893.

THERE is bound to be a boom in retail trade in Chicago during the closing months of this summer, increasing through the fall, and terminating the year with the largest volume of business ever enjoyed by the oldest dealers.

To make such a prophecy without tangible grounds from which to draw conclusions would be the height of foolishness. The reasons for this surely coming boom are readily deducible from events now transpiring in the city.

To make a boom in the retail market two things are necessary: The public must be plentifully supplied with money, and the disposition to purchase pianos present. The last proposition we will consider first, and dismiss it briefly by referring to the prospect books of salesmen now full to overflowing—something rare at this time of the year. Another thing that proves present the disposition to purchase pianos—that being the number of Chicago people that purposely visit the piano exhibit on the Fair grounds. Still another reason, and one contingent on the first clause to our proposition, which eventuates a boom in the purchase of pianos and organs when financial prosperity has blessed a community, is the fact of money flowing into private purses that ought to and will purchase pianos.

Two reasons based on facts for the second clause of our proposition are already stated, and now it remains to prove the first proposition, to make true the third reason contingent to it.

There will be a flush of money in the hands of the people this fall. This will come from several causes. Many people have been providing funds to meet World's Fair expenses that will not exist. Notably a rise in all necessities of life which was predicted. All tendency to this end has been counteracted by the crowds that did not come during the first two months of the Fair, as well as the offsetting that the farmers did by sending in produce in larger quantities than ever before. There has been no rise in provisions, in fact, some staple articles are lower than usual; occasioned somewhat of a glut of produce on South Water street, which is the commission mart of the World's Fair City. Then many who have been expecting friends will be disappointed by their non-arrival or through a limited stay in Chicago. Here will be a saving in funds, saved for disbursing in entertaining and sightseeing.

Another class of people are the families of those who have secured either extra work or additional money during many busy months. This class embraces all artisans employed in constructing and maintaining the Fair, as well as those in different parts of the city that have been called upon to sell extra labor at extra price to entertain the city's guests.

Still another large class, and one who are piano purchasers, are the owners of private boarding houses, or those who rent out a spare room or two. The number of these amateur bonifaces are almost countless and they are all making money doing a land office business. In the main these people are of the middle class, who are moderately well off and who will have good bank accounts when the Exposition closes.

The last class are the wealthy storekeepers who are doing a great volume of business. These merchants are rightly named last, as they are in the minority in numbers.

The money blowing into Chicago is not going into the bank accounts of corporations, but directly into

the hands of the people. Never in the history of an American city has there been so much money going into the hands of the masses without being first disbursed by corporations. The people are the true circulators of money. They turn cash rapidly and keep it moving, while the rich suffer a portion of it to find its way into private vaults and investments that tie it up.

There is still another possible condition that may put more money into all hands, that being the financial success of the Fair. To have larger crowds than at present—something sure to happen—will increase the volume of cash now rolling into the masses' hands, while it helps bring about the financial success of the Exposition, thus increasing the amount of cash that will be payable to holders of stock. This, however, is only a small matter compared to the cash that strangers bring and will leave in the people's hands.

The financial failure of the Fair (provided it does not close the Exposition) will not cut any figure in the people's cash this fall. Their subscriptions for stock issued were given a few years ago and have ceased to cut any hole in their present finances. To many the return of a percentage of their stock will be in the nature of a gift, as they supposed the money spent in a good cause. Gift money almost invariably finds its way into luxuries, and the piano and organ trade will get a percentage of this.

Whichever way the Fair turns out (provided its debts do not shut its gates, something so remote as to be beyond the possibility of happening) the effect on the masses will be one of great monetary prosperity. It is the stranger within Chicago's boundaries that will leave his money in the hands of the citizen, thus enabling him to add to his comfort.

There will be plenty of money in the masses' hands this fall. This being proved, and the disposition on the public's part to purchase pianos also demonstrated, the boom that follows the conjunction of these two great causes will necessarily follow, and the retail trade be expanded to abnormal proportions.

This coming trade, while benefiting retail dealers, will also add financial sauce to the Christmas dinner of the manufacturer. What class of manufacturers will be benefited? This is easily answered. All of them will receive a slice from this boom. The distribution of money incident to the Fair will be so general that all grades of musical instruments will be purchased.

Perhaps the greatest gainers will be the medium grade makers, as their clients will receive a little larger proportion of the monetary influx. This class of buyers is the largest, and as their cash will be augmented the most, the medium grade instrument producer can count on much trade this fall. The individual firms that will get a good share of this it is hard to name. Yet some hint to the answer to this question can be had by studying the situation.

Let us see?

Chicago has been called a cosmopolitan city, and perhaps justly when one reflects on the number of nationalities represented in its citizens. It may be and is cosmopolitan in the make-up of citizenship, but it is as clannish as the ragged Highlander on his native heath as regards Chicago and her business interests.

Can one gather then that Chicago manufacturers will supply the market in their own city? Certainly not; but there has been a revolt against the Exposition on the part of some manufacturers, and an alleged attempt was made to injure the Fair—Chicago's pet baby—and the clannishness of Chicago's citizenship was hard to overcome. Through the medium of the press Chicago's citizens have learned just who are in sympathy with her pet project and who are not. Those that are, whether eastern or western manufacturers, will receive her tokens of good will, while those that are not will find here a Gibraltar rock garrisoned with clannishness, whose cannons are loaded ready to repel assault.

All Chicago industries are dear to the heart of Chicagoans; but merit must be manifest, or the average man or woman turns to other quarters. Neither clannishness nor prejudice will keep a citizen of Chicago from spending his money where he believes that he will get adequate returns. Still he would rather spend it among his neighbors and friends of other cities than among men he supposes—even if wrongfully—to be against his city's interests.

Therefore the bulk of this coming trade will be secured by Chicago manufacturers and those who are known to be true and loyal to the Fair and

Chicago's institutions. Manufacturers, watch this and be prepared, as Chicago is going to make great demands on you for goods before 1893 passes into history and 1894 heads your accounts.

A BEAUTIFUL STENCIL SCHEME.

AN innocent looking document called the Prospectus of the Mathushek & Son Piano Company has been mailed extensively to dealers in the United States. The company is incorporated under the laws of the State of New York, with a capital stock of \$50,000, consisting of 200 shares 10 per cent. cumulative preferred stock, aggregating \$20,000, and 300 shares common stock, aggregating \$30,000. The officers of the concern are as follows: President, Victor Hugo Mathushek; vice-president, Chas. Jacob; secretary, B. H. Janssen; treasurer, C. Albert Jacob. These officers also form the board of directors.

The prospectus sets forth the advantage to be gained by taking stock, &c., and is mailed to dealers with a letter printed in typewriter type that contains the following clauses:

"Our purpose is to have dealers have an interest, a certain number of shares, say three, five or ten, not more.

"As stockholder, he can claim that he is selling his own piano, he can identify the piano, and the value of that claim no one knows better than you."

If this does not savor of an attempt at wholesale stenciling what does? Any dealer who puts \$300, \$400 or \$500 into this corporation can claim that he is selling his own piano. That is so, and the flexibility of the clause will also give him the right to demand his own name on the pianos he sells. The common outweighs the preferred stock, but a combination of dealers with the vote of the Jacobs, who have a proportion of the common stock, could vote to stencil pianos for each and every one. Then when they are accused of stenciling they "can claim that they are selling their own piano." (The plural number is used in the quotation.)

That this is the intention of this corporation is open to the possibility of doubt.

Mr. Chas. Jacob is vice-president of the company and his brother is the treasurer. It is known that the first named gentleman is trying to sell his half interest in the firm of Jacob Brothers. As a stenciler his abilities are widely known and need not be enlarged on here. With the known fact of his intention of selling his interest in the firm of Jacob Brothers, his connection with the company as vice-president and his famous penchant for making boxes for unscrupulous dealers wherewith to lure the buying public, the Mathushek & Son Piano Company's prospectus and letter to dealers looks like a rotten stencil scheme. It is doubtful if the trade will be caught by this cleverly worded prospectus and letter, but there are enough unscrupulous dealers to make it possibly successful.

The wonder is that Victor Hugo Mathushek should allow himself to be so taken in by the stenciling crew associated with him in the enterprise. Look out, gentlemen, these catchy schemes have been tried before and disaster has overtaken the promoters.

California Midwinter Exposition.

ACALIFORNIA dispatch says: "Mr. R. Conley, manager of the German exhibition at the World's Fair, and Leopold Denet, architect, have met the California committee of eleven and discussed preliminary arrangements for a midwinter fair here to follow the Columbian Exposition. It was decided that the name shall be the California Midwinter Exposition, and there will be erected four buildings costing \$500,000.

"The opening day will be January 1, 1894, and the fair will last six months. Other matters were determined on and the whole plan placed fairly in motion for a fair that will be a suitable successor to the great exhibition at Chicago."

This looks as though the Coast people meant business. Several of the exhibitors in Section I in the Manufactures Building state that they will remove their booths to this coming exposition and show their goods. It will certainly boom the far Western business of all houses who are bidding for this trade.

—The Cleveland, Ohio, "Press" of June 23, publishes an item to the effect that Mr. John S. Barr, one of the leading citizens of Butler, Richland County, Ohio, has been arrested on a charge of supplying immoral literature and nasty pictures to the Union News Company's boys for sale on the B. & O. trains. Among other lines of business in which Mr. Barr is interested is that of a music dealer.

The Gemunder Trade Mark.

THE following circular has been received from August Gemunder & Sons:

OFFICE OF

AUGUST GEMÜNDER & SONS,

Famous Violin House,

ESTABLISHED 1846.

13 East 16th St., near 5th Ave., New York.

IMPORTANT NOTICE.



In order to still further protect our unrivaled goods, we have adopted the above trade mark, which has been duly registered at Washington.

We desire to call particular attention to this trade mark, as it is invariably affixed to all the famous "Gemunder" goods, and all the other well-known specialties of our house.

When anything in the string instrument line is desired remember our trade mark, and intending purchasers will be sure to get instruments, &c., that are the acknowledged standard of the world. Once our customer, always our customer. Faithfully yours,

AUGUST GEMÜNDER & SONS.

This letter will be of interest:

NEW YORK, June 23, 1893.

Messrs. August Gemunder & Sons, 13 East Sixteenth street, New York:

GENTLEMEN—I wrote you some time ago in reference to the violin strings furnished by you, to which you replied on March 23.

I have now to report that one of the E strings broke on the 5th and the other on the 16th inst., and as I received the two violins from you during September, 1892, these strings have lasted about nine (9) months. They have been kept up to pitch all the time, and were used nearly every day alternately. The strings did not show the least wear, and were apparently as good as when delivered by you. I remain, sincerely yours,

JOHN N. JERSON.

Annual Picnic of the Sick Benefit Society of Sohmer & Co.'s Employees.

THE sick benefit society of the employees of Sohmer & Co. held their annual picnic at Kern's Astoria assembly rooms and park on Saturday afternoon and evening, June 24.

The occasion was one of great enjoyment to the members of the organization and their friends. The weather was charming and the attendance large.

This sick benefit society has proven of substantial value during the past year, many having had occasion to feel grateful that a fund had been created among themselves from which assistance could be obtained in times of affliction.

—Mr. George Maxwell, United States manager of the Boosey & Co. Publishing House, will sail on the steamship Servia, leaving this port July 22.

MALCOLM LOVE PIANOS

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLAS T. HARRISVILLE, N. Y.

NOTABLE
CONSTRUCTIONAL IMPROVEMENTS
IN
Musical Instruments.

STORY & CLARK'S ORGAN WITHOUT
BELLOWS.

The "Reed System" of Piano Construction.

MANY notable advances in the art of constructing instruments, and in those goods as well, are apparent to the close observer who walks through Section I. The man that claims there is nothing new in the construction of pianos, organs or small goods since the Philadelphia Exposition of 1876 is either a fool or willfully blind. THE MUSICAL COURIER will give a series of articles on goods that show improved methods of construction or have features novel to them. All good points of progression in musical instrument manufacture should receive recognition. By disseminating these points we can help all manufacturers who are desirous of mounting the ladder of progression.

This week we notice the bellowless organ of the Story & Clark organ and the Reed system of piano construction.

Story & Clark's Bellowless Organ.

The most notable constructional improvements in organ building is the instrument without a bellows run by electricity that stands in the booth of the Story & Clark Organ Company. Mr. Melville Clark is the originator of this system, which is perhaps the greatest invention of this busy man of positive genius. Like all great advances of practical value, it is the natural result of a highly cultivated perceptive faculty lodged in a man of creative powers. Mr. Clark for years has been dissatisfied with the old system of foot blowing in the larger organs. Where the lever has replaced the foot, the objection to foot pumping, while being removed, did not remedy the matter, as a second person to blow was sometimes hard to obtain, and when secured, the labor was so exhausting that to play on a large organ any length of time was practically impossible.

The bellows of the organ has been much improved, but even in its present shape, it did not satisfy Mr. Clark as to large organs. The irregularity of foot power did not give the regular flow of wind that he desired.

While reflecting on these matters; Mr. Clark thought of electricity. The bellows were not altogether satisfactory for large reed organs, then why not discard them and use some other means of sounding reeds?

The device for creating a vacuum on reeds was sought for and at last found in the fan. With this idea there was born a distinct advance in operating organs. For years the bellows had been the only means of sounding reeds. The principle of the bellows was older than the Pyramids. Many modifications had been made, and by some its perfection was proclaimed. To discard this old system entirely and apply another and an infinitely better one was a master stroke of genius. The inventor patiently developed this idea.

All methods of attaching this fan were tried and all means of running it experimented with. All natural attachments, such as wheels and belts, were thrown aside as worthless after such costly experimenting. Finally electricity came into general use in many ways. The fluid of Franklin was put into operation and its practicability established. Then commenced a long course of experimenting to reduce the noise of the fan. The Sturtevant Fan Company agreed to build Mr. Clark a fan that would be practically noiseless.

This they in a measure succeeded in doing, but to attach it to an organ so that the noise would be reduced to a minimum was another matter. After much experimenting the fan and the motor that drives it have been attached to the instrument in such a way that there is practically no noise. The swish of the fan through the air cannot be heard. The fan running at 3,500 revolutions per moment, creating a perfect 2 ounce vacuum, gives a supply of wind that is absolutely regular, and is run by 10 volts and 15 amperes of electricity.

With the old style bellows, a 2 ounce vacuum is secured by the movement of the feet up and down on a bellows. Can human feet irregularly working on a bellows, at say sixty strokes per minute, compare in regularity to a fan revolving 3,500 revolutions in the same period of time? Further, can any bellows placed in a reed organ and operated by foot power stand the test of having all registers drawn, the depression of all keys at the same time, and yet have the wind go through the reeds as even as when one register was drawn and but one key depressed?

Perfect regularity of wind pressure is assured, besides the convenience of not having to hire a boy to blow or of putting up with mechanical contrivances that get out of order.

The blowing apparatus can all be placed in the cellar of a house or church, thus all possible means of noise being eliminated. The dynamo that drives the fan can be either run by a storage battery or with a live wire.

Three points of expression F. F., M. F., P. P., can be obtained through a resistance coil easily put into operation by a lever. So much for the mechanical part of this invention. Let us now look at the commercial side.

The invention adds to the cost of construction of reed organs; how much is not yet determined. But apply this system of blowing to church organs, thus discarding the old-time bellows, and a saving in cost of construction will be seen at once, besides the fees of a blow boy. Another point is not to be forgotten. The bellows in a pipe organ takes up a great deal of room. This fan can replace it, and either save 80 per cent. of that space or not use a foot of it.

The first proposition can be readily understood, and so can the latter when you reflect that the fan and the motor can be placed in the usually spacious basement of the church. Very few churches have any spare room in which to build an organ, and the saving of the space usually occupied by the bellows will be a matter of considerable importance.

This system is applicable to large organs. It is on the right lines. The pipe organ man may doubt it, and urge objections as to pipes; but the system does for reeds, and there are reeds in every pipe organ, and no church organ builder has a separate device for blowing his reeds. The fan can either suck or blow wind, is more reliable than the bellows, can send a steadier wind pressure through the reeds, simplifies the construction of the blowing apparatus of an organ, improves its wearing power, and is practically automatic and noiseless in its workings. Surely this is a distinct advance in the art of organ building, and its originator and practical demonstrator, Mr. Melville Clark, is entitled to all the credit we have given him.

The Reed System.

Reed & Sons exhibit five pianos, four of which are built upon their new patented system and one upon the usual construction. As this new system has received patents from the United States, Canada, England, Germany and France, it is reasonable to suppose that there is originality of construction, as also merit. Till a thing is proved, however, it is a theory, and when proved, either success or failure is the result. What are the results in the Reed system? Their pianos are at the Columbian Exposition. There is the substance; what of its merit and quality. It is certain the piano is attracting great attention. It is equally so that great praise is given it by those who are conversant with what constitutes a fine piano. Is it a progressive system, one that will be judged a credit to American industry? The Columbian Exposition offers it a chance to prove up its claims. What are those claims?

Originality of construction.

Strength of construction.

Simplicity of construction.

Meritorious construction.

Progressive construction.

Tone quality identical with the grand.

What is its construction?

An iron frame or plate with forward perfecting

flanges around the two sides and bottom, the two corners of the latter being round like the grand. These flanges, while serving for a different purpose, add greatly to the strength of the plate. Upon the back of the plate an iron arch is cast to support the pin block, which also adds additional strength to the plate. It will be seen from this that in this system of the reeds they discard the wood back or posts.

Upon the outside of the flanges, cast as aforesaid on the iron plate, is bolted a marginal frame of wood projecting backward and fitting closely. It might be better described by saying the iron plate is shaped like the letter U, and this outer rim of wood is the same and just enough larger to slip over it, the bolts running through the edges to tie it together.

Upon another frame of wood of same shape and dimensions the sounding board is belied or glued. This is then laid upon the wood rim of the plate, being doweled and glued in its position. The top of the sound board comes up under the iron arch pin block support, but swings perfectly clear.

Upon the two sides and bottom the sound board is held firmly between the two wood frames, and it seems as though it would be impossible for the board ever to settle and thus lose its arch principle. The sound board is wider and extends over the fullest width of the iron plate. No screws run through the iron plate and through the sound board, as in all other upright pianos. The board is upon wood bearings entirely, and at no part does it touch the iron plate. Can this be said of any other upright piano? The top of the sound board swings clear the same as the grand, and so great is its vibration that placing one's hand upon the top, the most delicate chord struck upon the piano will cause the board's vibration to be easily felt by the hand. The pin block, in addition to resting upon the iron arch, being screwed to the iron plate, is given additional strength by extending beyond the iron plate and being clamped on each end between the two outer rims of wood.

It would seem as though the limit of strength has been reached when one looks over the "outfit."

The wheel agraffe pressure bar presents another feature. It is an agraffe divided into three sections, each section containing an aluminum bronze wheel, supported by a 1-16 inch stub steel axle. These agraffes have withstood 850 pounds pressure, and are warranted to do so, as the down pressure upon all the three strings, even with No. 20 wire, is only 165 pounds, it shows the strength is there. It is a practical thing, and the tuners speak highly of it as it reduces the friction 50 per cent.

The lateral pedals, so simple, so sensible, why were they not thought of before? All in all, Reed & Sons have a new piano; it shows up well. It sounds well and Chicago's banner can fly higher from having Reed & Sons as representing one of her industries. It is a piano any manufacturer can be proud to make. It is a piano that caused a certain dealer to remark: "Westward the star of piano construction takes its way."

James & Holmstrom Catalogue

MESSRS. JAMES & HOLMSTROM, of 231 and 233 East Twenty-first street, have recently issued a new catalogue to the trade.

As is well known, this firm has for years been manufacturing specially desirable instruments. They contain features in addition to those of perfect action, quality of tone, &c., as embodied in the regular pianos, which are recognized as valuable adjuncts. The most important of these is the transposing keyboard.

This transposing keyboard is an exceedingly simple contrivance, by means of which a piece of music can be played in seven different keys by moving the keyboard to any desired pitch.

Any child can use it.

There is nothing about it that can get out of order, as only the keys are movable—the hammers always striking the strings as in the ordinary action.

Aside from the novelty of the transposing keyboard its practical uses are of real service, and the extra cost of having a piano with this improvement is but very little. By simply turning the regulator the piano can be raised or lowered in tone to suit instrumental music! A great convenience for family parties as an accompaniment with other instruments without having to be tuned.

James & Holmstrom are making a specialty of this transposing keyboard, and among artists it is heartily appreciated.

The faculty of transposing at sight is acquired by only a few, an exceedingly difficult accomplishment.

The transposing keyboard mechanically does the work.



CHICAGO OFFICE MUSICAL COURIER,
208 WABASH AVENUE,
CHICAGO, June 28, 1893.

ALL residents of Chicago are realizing that the Fair is in full blast. The streets are crowded with carriages, coupes and cabs, the sidewalks congested with pedestrians, while some hotels are hanging out "standing room only" signs. Early in the morning is the time to observe the number of strangers in town. Having but a limited time to visit the Exposition and this wonderful city, the visitor getteth up before the cock croweth and sallies forth. He looketh to the right of him and beholdeth a building that reacheth even unto the clouds and a story or so higher. He turneth his eyes to the left, and, behold! a row of business houses rise up before him that remindeth him of a mountain side. He gazeth up and down the street and in the perspective noticeth that the rows of buildings seem to converge and mingle. Bewildered, he turneth his eyeballs to the clouds and seeth the beauties of Chicago smoke. He turneth him and fleeth to a compounder of elixirs and gulpeth a few drops of poison into his internal organization, and returneth to the field of sightseeing with a prompter within that defieth fear.

It is recorded that a citizen from the commonwealth of Colorado was gazing at the tall buildings that line La Salle street, when he approached a stranger, and with awe written on his countenance said:

"Say, stranger, what cañon is this?"

Seriously, the city is full to overflowing. In the morning the street cars are crowded almost to suffocation, while to get a morning paper is sometimes difficult. During the early hours walking on the street is a serious matter. The stores are crowded, and continue so all day. At noon the restaurants are flowing over with guests, and a man accustomed to a certain seat at a certain hour is never sure of getting inside of the restaurant door. In the afternoon the crowd somewhat subsides, but by 6 it grows worse, and the streets evenings are black with people. In spite of this congestion of our streets the people are all jolly, and take a poke in the ribs from some old farmer's umbrella, or let someone step heavily on a pet corn, in good part. Chicago wants crowds, and the people are good natured enough to put up with a little temporary jostling.

The gentlemen of the trade are here in force, and they came prepared for sightseeing and business. Chicago is doing herself proud in entertaining, and I am proud of her.

Fake Journalism.

What purports to be a "Chicago Music Trade Directory" was published on June 27, and the errors of commission and omission are so numerous as to make it a complete farce, but not more so than the sheet itself is usually, in fact constantly.

To begin with, no one of the Branches are mentioned, neither is Julius Bauer & Co., nor John Bryant, nor Joseph Bohman, nor the Brainard's Sons Company, nor the Chicago Music Company, nor C. B. Clemons & Co., nor Henry Detmer, nor Estey & Camp, nor J. Howard Foote, nor Chas. A. Gerold, nor the William Lewis Music Company, nor J. L. Mahan, nor Meyer

& Weber, nor the McPhail Piano Company, nor the National Music Company, nor the New England Piano Company, nor E. T. Root & Sons, nor Geo. F. Rosche, nor Adam Schaaf, nor the Smith & Barnes Piano Company, nor Clayton F. Summy, nor Safford & Sons, nor Stone & Son, nor J. O. Twichell, and perhaps others that we do not at the time recall, as we are not trying to make a complete list.

In addition to these errors of omission that have omitted to give the office number of the Columbian Organ and Piano Company, they evidently did not know the number of the Emerson Piano Company's warerooms, as it is left blank; and it would seem from this reliable list that the W. W. Kimball Company have no factory, and the Fort Wayne Organ Company are a Chicago concern; the Pease Piano Company is located at 43 and 45 East Jackson street, and J. M. Himmelmann is the manager; the Bradbury Piano Company is located at 210 State street, where it hasn't been for we don't know how long; the Thomson Music Company are put down for 359 Wabash avenue, and the Tonk Manufacturing Company have no office on the corner of Wabash avenue and Van Buren streets.

It is a disgrace to the trade, and more particularly to trade journalism.

Successful Mr. Emile Coulon.

Mr. Emile Coulon, who began business in this city a short time ago in company with two workmen by the name of Wihol, has made an excellent move by going to Ottawa, Ill. Mr. Coulon has secured a factory 45 feet wide and 85 feet in depth; the building is

BE SURE TO SEE, TO TRY AND TO BUY



323 Canal St. CHICAGO. 333 Canal St.

of brick, three stories in height. The town itself contains in the neighborhood of 15,000 people, and Mr. Coulon has been enabled to sell many of his instruments in the place; he has also several agents already, is turning out about four pianos per week, has orders ahead and will increase his product as fast as he consistently can.

When Mr. Coulon went to Ottawa he expected to have the backing of a gentleman of means, but the financial stringency has for the present prevented the consummation of the project—later on he may effect his purpose if he should consider it a desirable move. Mr. Coulon has means of his own; he has excellent credit with those people from whom he buys supplies, and, what is greatly to his credit, he has made money from the beginning of his business career.

It will be seen from the above that Mr. Coulon is the sole proprietor of his business. In his pianos he uses nothing but the best material, viz., the best hammers, the best ivory, the best varnish, the best wire, the best sounding boards and a superior make of action. Mr. Coulon is desirous of increasing his

business, and to that effect he invites the trade to correspond with him, and the full address is, Coulon Piano Company, Ottawa, Ill.

A Cancelled Contract.

The deal between the C. Hinze Piano Company and the Chickering-Chase Brothers Company has been cancelled; this gives Mr. Hinze an unbroken territory. Mr. Hinze is making very reliable goods, and visiting dealers would do well to examine them.

Desires the Resumption of the Schaeffer Factory.

The citizens of the town of Oregon, Ill., are anxious that the old Schaeffer factory should be put into operation again. The factory employs, when running, about 100 men, thus giving to the town support for a percentage of that number of families. The old contract with the Schaeffer Company was a gift of the buildings and a cash bonus when they employed 60 men the first year and 100 men the second. During the first year the Schaeffer Piano Company employed more than 60 men and were running over 100 during this, the present year, when the factory passed into the hands of Messrs. Crawford, Ebersole & Smith, and was subsequently closed. The officials of Oregon, Ill., would like the present owners to continue this contract, and last week they made overtures to Messrs. Crawford, Ebersole & Smith to continue the contract and reopen the factory.

Shipping Pianos to the Hawaiian Islands.

Mr. A. L. Jepson, secretary of the Schiller Piano Company, of Oregon, Ill., states that his house has just received a large order for Schiller pianos from the Hawaiian Islands. This company, although but a youngster in regard to years, is achieving remarkable success. Their policy is based on good financial grounds, and they do not put out goods unless they can see a profit in them and a certain chance of getting their money. They believe that there are a great many dealers able and willing to pay a good, fair price for a good instrument, and in looking for this class of trade they should trust to time rather than to put out a lot of goods to every dealer in the United States and then sift from them the right parties to handle their goods. The Schiller Piano Company is doing a good business and is working overtime, something few factories in the United States are doing.

Too Much Magnifying Glass.

In reporting the fire that occurred in the A. B. Chase and Vose & Sons Piano Co.'s supplementary World's Fair headquarters, a Chicago trade paper stated that a number of Steinway pianos were destroyed in the basement, and that said pianos had been shipped from Cincinnati. The editor of the paper, in an interview, stated that he personally had seen the pianos taken from the basement, and was positive that they were Steinway's, and had been shipped from Cincinnati.

The truth of the matter is, that one old square Gerold piano, made in Cincinnati, and which was the property of Mr. C. H. Schub, who occupied the entire basement, was destroyed by water. This was the only piano taken from the basement, and there were no Steinway pianos at all in the building, in the basement or on the roof. When the editor of the trade paper aforesaid goes sightseeing again he should leave his magnifying glasses at home. The only truth in his statement was that the piano was shipped from Cincinnati, and heaven knows how he was even able to print that fact correctly.

Mr. Jas. M. Hawxhurst Injured.

Mr. Jas. M. Hawxhurst recently met with a very painful and what might have proved a very serious accident. He was hurrying for a train at the Northwestern depot when a frightened horse ran into him, knocked him down, tore his clothes nearly off of him and bruised him severely. Mr. Hawxhurst was

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

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HIGH GRADE ORGANS ONLY.



confined to his house for several days, and at one time was considerably alarmed about one of his knees, but is now out again, though he still walks somewhat stiffly. He is to be congratulated that it was no worse.

Mr. Howard B. Morenus Weds Miss Cable.

Miss Martha Strong Cable, daughter of Mr. H. M. Cable, vice-president of the Chicago Cottage Organ Company, was married on Tuesday, June 20, to Mr. Howard B. Morenus, at the residence of her mother, in Walton, N. Y. Mr. Morenus is a successful traveler for the Chicago Cottage Organ Company, a man of integrity, and is in every way a son-in-law of whom Mr. H. M. Cable can feel proud. Mrs. Morenus inherits the sterling worth of the house of Cable, and will doubtless make the young benedict a fitting helpmate. I extend congratulations to all the interesting parties.

Mr. Alfred Dolge in Chicago.

Mr. Alfred Dolge has been in town the past week visiting the trade and the Exposition. He is delighted with the Fair, and pleased with the manufacturing outlook among piano manufacturers for 1893. Mr. Dolge is somewhat reticent about the financial question, but hopes that the flurry has passed over, and that no more failures in the trade will be recorded.

"A Trip Trough Midway Plaisance."

Mr. George Schieffarth has availed himself of the opportunity afforded him by the polyglot scenes in the Midway Plaisance to publish a compilation or medley of the different national airs indigenous to the various races represented in that popular portion of the Fair. He calls it "A Trip Through Midway Plaisance."

Mr. I. J. Koerner Again in Good Shape.

Mr. I. J. Koerner, of Milwaukee, Wis., who recently made an assignment, has arranged his affairs and resumed business. I am assured by Mr. Felix Kraemer, as representative for Messrs. Kranich & Bach, whose goods Mr. Koerner is handling, that Mr. Koerner is again in good shape.

One-eighth of the Chickering Product.

The Chickering-Chase Brothers Company are responsible for the statement that they have sold not less than one-eighth of the production of the Chickering factory, and that one-sixth would probably be nearer the correct estimate. Not a bad showing.

Visitors.

Mr. Jacques Bach is visiting the city and Fair, and is accompanied by his daughter and two grandsons; Emil Wulschner, of Indianapolis; Alfred L. Peck, of New York; Louis Dutton, of Philadelphia; J. P. Simmons, of Louisville, Ky.; E. S. Walker, Cumberland, Md.; A. M. Ordway, Hagerstown, Md.; M. G. Nicholls, Barre, Vt.; Louis Lombard, Utica, N. Y.; Alex. Lambert, New York; C. J. Wooley, Toledo, Ohio; A. W. Colburn, Leominster, Mass.; P. E. McArthur, New York; P. E. Flodman, Omaha, Neb.; Wm. H. Dutton, Philadelphia; E. A. Shores, Saybrook, Ill.; C. F. Lotz, Vermillion, S. D.; J. M. Slawson, Waverly, N. Y.; C. J. Wooley, Toledo, Ohio; W. J. Peters, Battle Creek, Mich.; Felix Kraemer, of New York; W. H. Elmer, of Winona, Wis.; Ira N. Goff, of Providence, R. I.; Alfred Dolge, of New York; H. H. Hartman, violinist, from Boston; Isaac Wing, of Farmington, Ill.; F. J. Zeisberg, of Abingdon, Va.; Calvin Whitney, of Norwalk, Ohio; J. S. David, of Cardiff, South Wales; H. B. and A. C. Mathews, of Aurora, Ill.; M. R. Slocum, of Boston; A. L. Jepson, of Oregon, Ill.; Emile Coulon, of Ottawa, Ill.; J. W. Carter, of Belton, Tex.; Malcolm Love, of Waterloo, N. Y.; W. Harry Poole, of Boston; Lewis R. Clapp, of Boston; S. R. Kaylor, of Fort Scott, Kan.; S. M. Land, of Fort Scott, Kan.; Wm. Tonk, of New

York; Joseph Herrburger, of Paris, France; C. C. Colby, Jr., and wife, of Erie, Pa.; Handel Pond, of Boston; E. S. Votey, of Detroit; F. G. Smith, Jr., of Brooklyn; Geo. O. Smith, of Philadelphia; John Hoyt, of Davenport, Ia.; John H. Ludwig, of New York; M. L. Hanna, of J. C. Hanna & Son, New Castle, Pa.; Mr. Neiding, of Neiding & Leysen, Muscatine, Ia.; G. E. Sims, of Story & Clark, Canton, N. Y.; W. P. Hanna, of Henricks Music Company, Pittsburg, Pa.; John A. Jones, Huntington, W. Va.; H. P. Sutton, of Story & Clark, McCook, Neb.; Z. C. Kieth, of Soule Piano & Organ Company, Brockton, Mass.; Mr. Kasig, Leignitz, Germany; Jos. Siler, Leignitz, Germany; W. G. Walz, El Paso, Tex.; Wm. H. Funk, Louisville, Ky.; A. C. Barnes, Michigan City, Ind.; D. S. Harnett, Toledo, Ohio; Mr. Hoene, of Mellor & Hoene, Pittsburg, Pa.; J. F. Burrows, Saginaw, Mich.; Mr. Hutchenford, Atlantic, Ia.; E. N. Kimball, Boston, Mass.; Mr. Hollenberg, Little Rock, Ark.; Myron P. White, Louisville, Ind.; C. W. Bowlby, Silver Creek, Neb.; R. F. Pool, Milano, Tex.; W. Y. Holland, Hartville, Ga.; John C.

BE SURE TO SEE, TO TRY AND TO BUY



Minton, Burlington, Ia.; L. E. Thayer, Fort Wayne, Ind.; Edmund Gram, Milwaukee, Wis.; E. A. Thompson, Binghamton, N. Y.; Geo. C. Pearson, Indianapolis, Ind.; W. G. Brown, Jacksonville, Ill.; A. Hospe, Jr., Omaha, Neb.; L. C. Wink, Knightstown, Ind.; Charles Price, Atlanta, Ga.; Geo. H. Campbell, Denver, Col.; John Kops, Fargo, N. Dak.; Geo. N. Conklin, Marquette, Mich.; C. Price, with Phillips & Crew Company, Atlanta, Ga.; Chas. H. Parsons, New York.

Robbed a Music Store.

POLICE OFFICER RYAN heard some suspicious signaling with whistles on Mission street, near Third, early in the morning of June 7, and after summoning Officer Cronin the pair hid in a doorway to await developments. In a few moments they saw a couple of young men carrying three piano stools along the street. One of them offered a vigorous resistance, but both were soon handcuffed and lodged in the Southern Police Station. They gave the names of James Connors and John Watson. The former was, however, identified as James Daly, an employé of the A. L. Bancroft piano firm, at 308 Sutter street. This morning it was learned that Bancroft's place had been entered, and that several piano stools were missing. The men were charged with burglary. The firm has been missing goods for some time. Daly had a key to the store, but had no authority to enter the place after 6 o'clock at night.—San Francisco "Report."

—J. N. Butler & Co., of Independence, Kan., have secured the agency of the Mason & Hamlin pianos and organs.

—Mr. E. Hirsch, who was to have sailed for England on the steamer Chester on Saturday last, was prevented through the accident which happened to that vessel in the New York harbor. He obtained a transfer to the Paris and sails to-day.

REORGANIZATION.

Foolishness to Be Relegated to the Rear, while Sound Business Principles will Be Advanced in the Music Trade.

THE greatest blessing that was ever showered on the music trade is the present financial depression, from which we are rapidly emerging into the light of sound business.

It has been apparent to anyone who has watched the drift of the music trade the last five years that the tendency was to give the consuming public longer time in which to pay bills. Longer time, and necessarily smaller payments monthly, has been stretched until the limit of small payments has been reached. In granting the public longer time the dealer has been compelled to ask for more extension from the manufacturer, who has been obliged to grant the request. The dealer does not feel it so much as the manufacturer, who takes his commercial paper and carries it in a great many instances. As year after year this paper has increased, there was bound to be a time when manufacturers were too heavily loaded, and financial disaster follow.

The late financial flurry has only precipitated a contraction of the dealers' credit. Manufacturers have not done so of their own wish, but they have been obliged to by the bankers' unwillingness to discount commercial paper. Self preservation being the first law of nature the manufacturer has turned to the dealer, cut down his line of credit and restricted him in the amount of notes he can send in. He has been cautioned about his collections. Wherever there has been slackness the line of exact business has been drawn tighter. Orders have been more thoroughly canvassed, and in some instances dealers have been told that all future orders would be on a cash basis, that commercial paper was no good for paying bills.

The dealer, finding himself at the end of the manufacturer's commercial ability, and being subjected to closer business arrangements, turns to the consumer, trying to sell him on less time and larger payments. The consumer has the money, or a large percentage of it, that was drawn down from bank deposit recently. They can afford to purchase for more money and to pay quickly. The public have been spoiled by bad salesmanship on the part of the retail men. They have not asked for this long time, but it was given them as an inducement to buy. Now that the business has drifted down to an unbusinesslike basis, the public, used to lax treatment, will not readily unlearn this method of selling goods.

In no other line of business has credit been extended so abnormally as in the retail piano line. The public know that when they purchase furniture, crockery, &c., on the instalment plan 20 per cent. down is the rule, while the full amount of money must be paid in one year. This rule is rigidly adhered to by the largest instalment furniture houses in the country, and they flourish, as it is a good monetary basis. There is nothing different in the piano line that claims such extended credit as now given.

The real truth of the matter is, the fact of poor salesmen. The good floorman of a few years ago, that sold for cash almost invariably, cannot be found except in rare instances and when discovered he is rated above his fellows. He does not get cash almost invariably now, but he gets better prices than others and more cash sales. The reason that he cannot do so well as in time past is not his fault, but is traceable to the foolishness of his younger brother salesmen. We are not raising up a good lot of salesmen these times. They are good men, but their zeal to do business makes them commit many grave mistakes. Let the public see that there is no limit to the time in

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

which to pay for goods and it will dog you to death for extensions.

We have been going through this lengthening of the public's credit during the last five or six years. It is so bad to-day that goods are sold for comparatively little money, and a note maturing after the dissolution of the universe given for payment. We have reached the limit of the foolishness of salesmen whose zeal has run away with their common sense.

Goods must be sold for more money and credit shortened. It is not a case of one dealer trying it and his competitor getting his trade while his new policy is in process of evolution; it is all dealers doing this, for the limit we have reached, precipitated by the financial flurry, has been generally felt.

In this reorganization or re-establishment of the older and more reliable basis of shorter credit the trade will be the gainer.

The dealer will make more money selling on shorter time, for he will not lose so many bad accounts. Granted, for argument's sake, that he will lose as many, he will be ahead, as the cash paid on larger monthly instalments will have decreased his loss and the dealer will watch his collections closer. This he will be forced to do by the present stringency in the money market. He cannot go into banks with a handful of collateral and realize on it. He will be told not to ask for discount on paper in larger quantities than absolutely necessary. The manufacturer in selling on few months' time or for cash and not being asked for extensions will have his cash so in hand that he can more successfully operate both his trade and his manufacture. He will realize more in a year's business and will not have the bother of everlastingly extended accounts. Foolishness of the dealer will be practically eliminated and he will get down to doing business.

Therefore we repeat our opening sentence: "The

greatest blessing that was ever showered on the music trade is the present financial depression, from which we are rapidly emerging into the light of sound business."

The Steck.

SOME time ago THE MUSICAL COURIER published an article on the Steck piano. It was stated in that article that the makers of the famous Steck pianos could justly claim the distinction of being something more than mere piano makers in the sense as applied to mechanics. They demonstrated in the quality of tone produced that they were tone makers; that through some peculiarity in the construction of their pianos an individuality was secured.

Yet further than this Geo. Steck & Co. claim that their instruments are made upon lines differing in some particulars from those pursued by other makers, lines over which through patents they have an absolute control, and which are of sufficient importance to materially influence the musical quality of their instruments. They claim through this peculiarity in construction superiority in the singing tone of their instruments, that it is of longer duration, clearer and more pronounced; again, they claim that their instruments stand in tune longer and are of greater durability.

In substantiation of the claims put forth they cite the construction of their iron plate and their method of attaching the sounding board to this plate.

The sounding board is the soul of the piano—the tone producing member. Upon it depends to a very great extent the musical value of the instrument. The full resources of the sounding board must depend somewhat on the manner of adjusting it. We shall refer later in this article to the manner of attaching the sounding board.

Geo. Steck & Co. use an independent self-supporting iron frame, their patent. This frame or plate is heavier than is generally used. The bars or braces on this plate are so arranged that one half of their width projects above the

plane of the strings, the other half below the plane; in consequence the tension is midway of the bar and has no tendency to bend or warp the frame; the immense strain of the strings is thus counterbalanced and carried with ease. This accounts for the Steck pianos standing in tune the way they do; the entire strain of the strings is supported by this iron frame which holds everything firm and immovable and secures the instrument against the influence of climatic changes which necessarily affect, to a more or less extent, the pitch of any piano the main support of which is a wooden back frame.

The sounding board is attached to this iron frame, and does not come in contact with any of the wooden portion of the piano; it is freer, less deadened by binding and pressure, and vibrates more easily and longer than by the usual method of construction. Hence that singing quality for which the Steck is noted.

We have attempted briefly to show that in certain parts of the piano which time and use are most liable to affect and thus seriously impair the musical quality of the instrument, are carefully considered by Geo. E. Steck & Co. in the special mode of construction, and that the vulnerable places are made strong, a fact conceded by the trade and fully appreciated by those dealers throughout the country who have for many years handled the Steck, and who are aware that the selling of a piano is only a part of the transaction. To make good a warranty is another feature of the transaction, which on an unreliable piano is too often annoying and expensive.

Perfect workmanship, solid construction and the choicest of material has given the Steck a most enviable reputation. Its musical qualities appeal to the refined and artistic.

Once thoroughly known, the Steck piano will never be forgotten, nor can any other piano ever take its place in the affection of its owner. There is something in it that lingers in poetic sweetness in the memory.

WANTED—Position by a first-class piano and organ salesman, either wholesale or retail, who has had years of varied experience in both branches. Address "A. B. C.," care THE MUSICAL COURIER, New York.

A THOUSAND TUNES.



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,
212 BOYLSTON STREET, BOSTON, MASS.

EVERYWHERE RECOGNIZED AS THE STANDARD
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WYCKOFF, SEAMANS & BENEDICT, 327 Broadway, N. Y.

THE LOWENDALL STAR WORKS AT THE COLUMBIAN EXHIBITION.

BERLIN S. O., Germany,
No. 121 Reichenberger Strasse,
Beg to inform the Trade that they will exhibit their
WORLD RENOWNED

Violins and Bows.

Mr. Louis Lowendall, Jr., will shortly make a journey through the United States with a full collection of *Violins, Bows* and other instruments, and will represent the firm at the opening of the exhibition.

MAX COTTSCALK & CO., Successors to WHILE & CO.,
BERLIN S. (GERMANY). PRINZENSTR. 31.



FACTORY OF
BLACK PIANO ORNAMENTS.



ILLUSTRATED CATALOGUE FREE ON APPLICATION.

OBITUARY.

Lorenz Goetz.

Mr. Lorenz Goetz, of the well-known piano firm of Goetz & Co., and an old resident of Brooklyn, died Monday, June 19, after a severe illness.

Mr. Goetz was born in Heppenheim, Hesson, Germany, in 1836. His father was principal of a public school, where Mr. Goetz studied until he was fourteen years old, when he left school and, with his oldest brother, learned the piano trade.

Mr. Goetz traveled all through Europe, and in 1849 he came to this country. He entered the firm of Goetz & Adler.

In 1868 his Brooklyn factory was destroyed by fire. In 1882 the firm of Goetz & Co. was founded at No. 88 Court street. Mr. Goetz was a member of Amaranth Council, N. P. U.; Lincoln Council, Legion of Honor; Brooklyn Saengerbund, Brooklyn Maennerchor, Brooklyn Lodge, D. O. H.; Brooklyn Garden Guard, and Section 53, Prudential League.

His funeral took place Thursday, June 22, from his late residence, No. 81 Court street, Brooklyn.

John Berwind.

John Berwind, aged eighty years, an old piano maker, residing at No. 102 South Twenty-first street, Philadelphia, died at his residence June 19. Deceased was the father of the late Charles Berwind, and E. J., J. E. and H. A. Berwind, of the Berwind White Coal Mining Company, and he came to this country from Germany when a young man. Shortly after his arrival here he began the manufacture of pianos, which he continued until about 1877, when he retired.

The New Kranich & Bach Catalogue.

WE again acknowledge with satisfaction the perfect work emanating from the Ketterlinus printing house, of Philadelphia.

The specimen of their work in hand is embodied in the new catalogue issued by Kranich & Bach, the piano manufacturers, of 235 to 239 East Twenty-third street, this city.

From the first page of the handsomely embossed part-colored cover to the engraving of the Kranich & Bach factory on the last page it is an artistic piece of printer's handiwork.

In introducing their new catalogue Kranich & Bach say:

Realizing that the true purpose of a catalogue is to present such information as will best serve to attract the attention and arouse the interest of the possible purchaser, we have endeavored to avoid lengthy technical descriptions, long lists of testimonials and all extraneous remarks which, while they may serve to swell the number of pages, rarely if ever receive any considerable amount of careful attention or perusal.

With this in mind we have taken pains to present in these pages only such facts which we hope will serve to give evidence of the character of our establishment and of our production.

The instruments described in succeeding pages embody the very latest inventions and improvements known in the art of piano making.

The cases are designed after the newest and most approved forms and are models of elegance, taste and workmanship. We would add that the engravings are the most perfect copies of our pianos we have ever published, and with the aid of the accompanying descriptions

the purchaser should be enabled to form a very fair conception of each style if a personal inspection is not convenient or possible.

A Few Facts.

The business of Kranich & Bach was established in 1864. More than 27,000 pianos have been manufactured.

Nearly all parts of the piano, including cases, legs, tops, keyboards, sounding boards, &c., are made in their factory. It enables them to fully warrant every instrument, as they are responsible for the material and construction of the component parts.

From the fact that their factory continues on full time always they are in a position to retain the services of the most skillful workmen.

The members of the firm attend to the purchasing of all supplies. Their personal supervision insures only the best. Costly and labor saving machinery, scientific appliances, modern buildings are all owned by Kranich & Bach. The cost of production is reduced to the lowest limit consistent with thoroughly first-class work.

For these and other reasons they offer the public a piano first class in every respect at a price which includes only a fair profit.

Following the above are articles on the grand piano and the upright piano, with illustrations of the styles of each as manufactured by Kranich & Bach.

A few very telling testimonials complete what will be accepted by the trade as one of the most carefully compiled and artistic catalogues of the year.

The Music Trade Salesmen's Association.

THE members of the Executive Committee selected to draft a constitution and by-laws for the Music Trade Salesmen's Association are meeting each Thursday evening at 20 East Seventeenth street, and the work is progressing as rapidly as can be expected.

This committee consists of A. G. Wiegand, chairman; J. W. Currier (ex-officio), J. Haynes, R. A. Widenmann, J. Burns Brown and Walter Holmes.

A charter has been applied for.

Charles H. Parsons in Chicago.

MR. CHARLES H. PARSONS, treasurer of the Needham Piano-Organ Company, took a flying trip to Chicago on Monday last.

The interest of this trip is centered in their World's Fair exhibit. Mr. Parsons wanted to see just how Needham pianos and organs looked on exhibition.

Mr. Parsons expects to be in New York again to-day.

—It was voted to continue the boycott on the Ivers & Pond pianos at the meeting of Piano Varnishers' and Polishers' Union in Blatchford Hall, Boston, on June 21. Fourteen new members were initiated and two applications for membership acted upon.

E. Howard Clark, of Providence, has purchased the establishment known as the Blake & Maxson music and stationery store.

—Ira C. Stockbridge, music dealer and amusement manager, at Portland, Me., has been petitioned into insolvency by creditors in Portland and Yarmouth. He owes \$15,000 or \$20,000, with small assets.

—The Reimers Piano Company, 26 Queen street West, Toronto, Canada, is in process of liquidation. On Thursday, June 15, the order of liquidation was made by the county judge, and at a meeting of shareholders held on Saturday Harry Vigee was appointed liquidator.

The liabilities exclusive of those to the bank, which are secured, amount to some \$6,500, with assets nominally amounting to \$12,000 as a going concern. The company is composed of Jeronimus Reimers, Thomas Iredale and Edward Smith. The business has been running since September, 1891.

"Crown" Organs.

There lived a man, who, not content
Till fame was won, his thoughts all bent
Toward fashioning some perfect thing
That wealth and fame would surely bring.
He carved of ivory many a key,
Both black and white, that should agree
In form and size—a beauteous sight—
And these by wires he did unite;
All on a board he then did place,
Enclosed them in a handsome case,
Added of stops and pedals, too,
The needed store; when, lo! to view
Appeared the finest organs e'er
Produced upon our mundane sphere.
In graceful form, in liquid tone,
This organ stood, indeed, alone.
Upon all rivals it looked down,
And then he christened it the "Crown."
Thus fame, of which he oft had dreamt,
Now crowns the brow of Geo. P. Bent.

—On Saturday, June 17, the property of the Knauff Organ Company, at Newark, was sold at public sale by Receivers John Pilling and William F. Curtis, for \$27,700. There was a mortgage of \$25,000 on the property.

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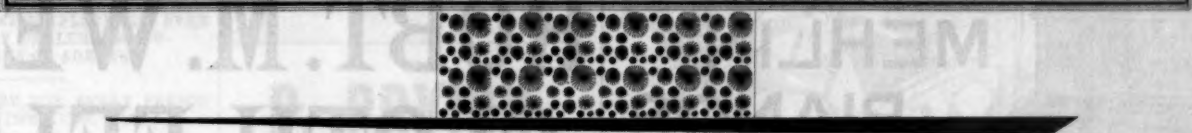
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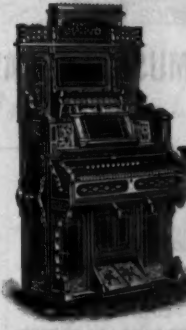
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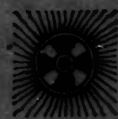
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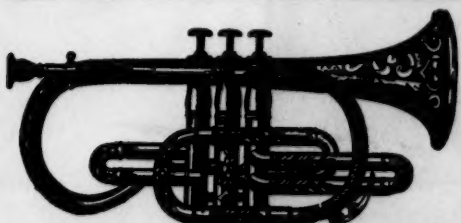
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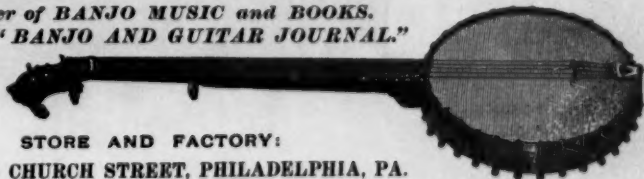
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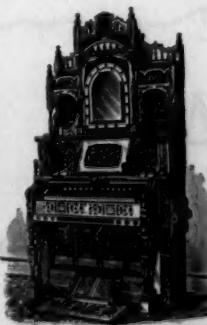


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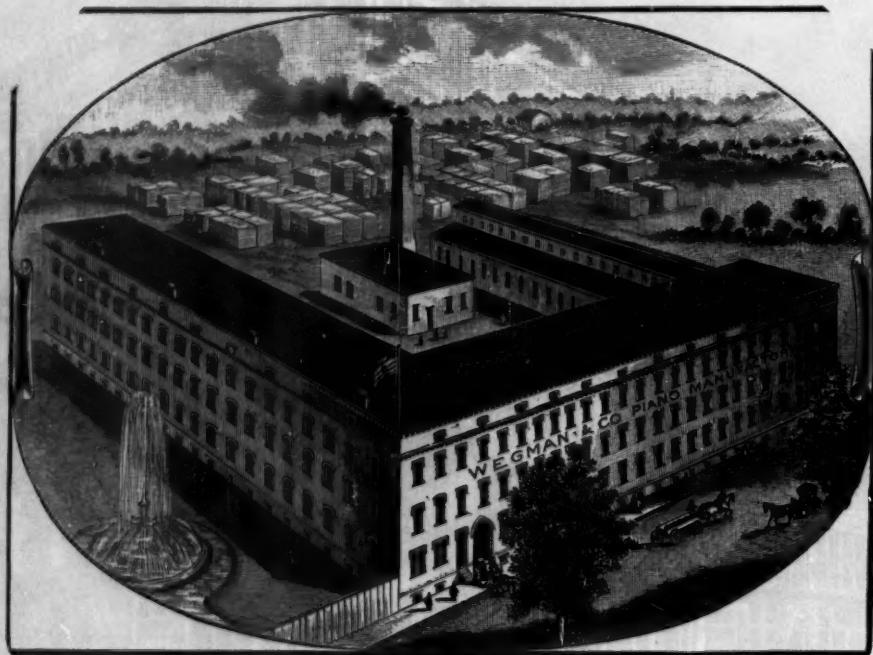
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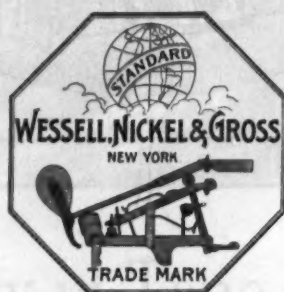
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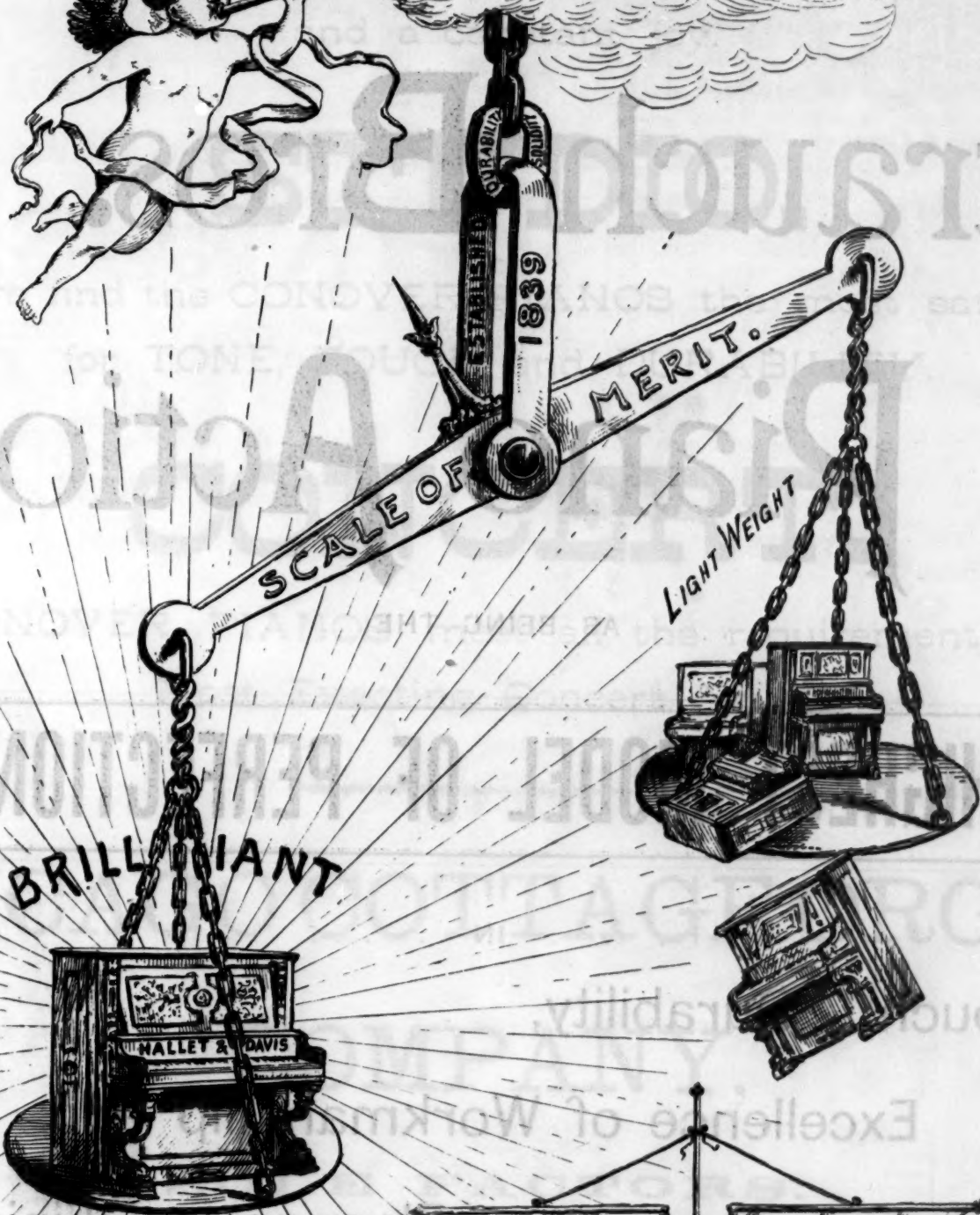
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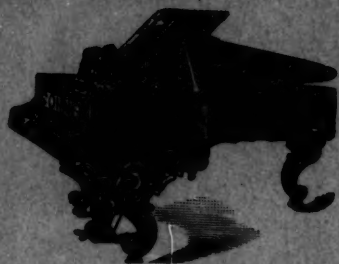
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